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ABSTRACT

Intended for use with ninth grade students, this guide is one of a series of teacher resource curriculum guides in communication arts developed by the Wisconsin Department of Public Instruction. The curriculum described in the guide is intended to (1) appeal to students of all abilities, (2) provide for student interaction and involvement, (3) increase student use of language as a communication tool, (4) increase development of vital communication skills, and (5) involve students in creating and receiving messages in various modes, for various purposes, and for varied audiences. The guide contains 25 units based on the five major functions of communication (informing, feeling, imagining, ritualizing, and controlling) and five audience contexts (intrapersonal, dyadic, small group, public, and mass communication). The units contain activities for reading, writing, speaking, and listening. Appendixes contain statements about the teaching of reading, writing, speaking, and listening drawn from current research. (FL)

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THE WISCONSIN ALTERNATIVE CURRICULUM DESIGN IN BASIC ENGLISH/COMMUNICATION SKILLS FOR GRADE 9

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FOREWORD

In recent years, the Wisconsin Department of Public Instruction has developed a series of teacher resource curriculum guides in communication arts. As an extension of this series, two publications for English and Communication Skills have been developed for ninth and tenth grades.

A new alternative design is used in each of these publications which address three components; namely, (1) functions of communication, (2) audience context, and (3) integration of the language arts. Each publication includes twenty-five capsules or units because there are five major functions of communication (informing, feeling, imagining, ritualizing and controlling), and five audience contexts (intrapersonal, dyadic, small group, public and mass communication).

It is believed these publications are the first to incorporate all three components into an overall scheme. While the design of these publications may suggest a pattern for generating curriculum at the local level, the ultimate aim is the development and improvement of basic thinking skills for English and Communication classes in Wisconsin high schools.

These publications were written by teachers, consultants and Department staff. The Department of Public Instruction welcomes comments from those teachers who use these publications.

Herbert J. Grover
State Superintendent

PROGRAM OVERVIEW

AIM:

To develop the basic language and communication skills of Wisconsin high school students.

A well rounded program provides instruction in reading, writing, speaking, and listening. Therefore, this curriculum design for English/communications has been developed to:

- appeal to students of all ability levels, 9-12.
- provide for rich student interaction and active involvement.
- increase student use of language as a communication tool.
- maximize development of vital communication skills.
- involve students in creating and receiving messages in various modes, for various purposes, and for varied audiences.

RATIONALE:

In the real world, people use communication to serve a variety of functions or purposes. We use communications to give and receive information, to persuade others, to share feelings, to engage in imaginative thought, and to interact socially. Further, communication in society is directed toward specific audiences ranging from oneself, to another, to a small or large group, to a mass audience. As we communicate in life, we use a blend of language acts or processes. We read, write, speak, or listen as the occasion demands.

If the above is true in the real world, then students being prepared to communicate effectively in that world ought to initiate a variety of messages differing in purpose, intended audience, and language form.

Traditionally, however, the high school English curriculum has not effectively incorporated all of these elements. A national study of high school English programs by Squire and Applebee,[1] found that: 1) literature

is the most extensive, carefully organized, and effective element of the English curriculum; 2) there is very little writing instruction in the contemporary English curriculum; 3) language study is the least well taught of the three major components of English; and 4) most schools fail to provide any integrated or sequential training in reading and speaking. In response to the prevailing conditions in English classrooms, Squire and Applebee indicated that English programs need to become more balanced. They concluded that the English curriculum must include more consistent and progressive instruction in writing, language, reading and oral communication.

While conditions within English programs nationally have changed since this report was issued, the concern for developing a more balanced English program remains a valid one. It is therefore, the purpose of this curriculum to offer a design that integrates all aspects of language skill - reading, writing, speaking and listening - and successfully guides students toward communication competence, across diverse settings and for varying purposes.

In Wisconsin, about 65% of senior high school students are enrolled in literature courses. Only 33% are enrolled in composition or writing courses, and less than 20% are enrolled in any speech course.[2]

Thus, although English educators have expressed a need for a balanced curriculum, the facts suggest that a serious imbalance exists in Wisconsin high schools.

Evidence for alternative designs comes from other quarters as well. The University of Wisconsin System Basic Skills Task Force reported in May 1979 that: "25% of our freshmen enter without the basic skill competencies needed for success in traditional entry level courses." The task force studied verbal skills (reading, writing), mathematical skills, and investigative skills - the latter being partially defined as a

student's ability to "organize ideas as demonstrated in speaking and in writing..." and student skill in "reshaping and developing information, and finally communicating effectively."[3]

In addition to the Wisconsin scene, other studies underscore the need for alternative approaches. The National Assessment of Educational Progress has noted over a ten year period (1969-1979) of analyzing student writing samples that:

1. students show increasing difficulty with organizing and developing ideas as well as with providing transition between ideas.

2. students have difficulty in grasping and explaining the sense or "meanings" of what they are attempting to communicate.[4]

On the other hand, students show no increased difficulty in handling the surface features of language (spelling, capitalization, punctuation, etc.). These "surface" skills remain mainly in tact. Therefore, it is the deeper structure or "meaning" levels of language that plague students.

The national excitement about written language may be overshadowing an equally vital concern - spoken language.

As George M. Banner, Jr., Chairman Board of Directors, American Association for the Advancement of the Humanities has said:

> In addition to students' deficiencies in reading, writing, analytical, and historical skills, it turns out that many of them have also lost their ability to speak well; and since this skill cannot easily be measured, its loss has gone unremarked. . . .
>
> Remarkable, the ill state of the spoken language is rarely mentioned in commentaries about the crisis in literacy and basic skills. . . .
>
> It is time that we recognize that the much vaunted "return to basics" must include attention to the spoken as well as the written language. Once we acknowledge the crisis in speech, we shall be able to talk about it and come up with a course of action to combat it. It will be none too soon.[5]

While we have recognized that Johnny has trouble reading and writing, it is now time to state that "Johnny don't talk good neither." But are oral communication competencies all that vital?

In a study of 150 Sunday newspapers, nearly 6,300 help wanted advertisements were found which specifically asked for applicants with communication skills. Verbal (oral) communication and spelling were the two most frequently mentioned ones, followed by written communication, counseling, recruiting, interviewing, and supervisory skills.[6]

Gulezian surveyed 154 employers who recruit on college campuses to see the kinds of academic preparation these recruiters look for in non-business majors.[7] The three most strongly endorsed areas were accounting, oral and written business communication, and personnel management and human behavior in organizations.

Hagge-Greenberg surveyed a similar group of employers, asking them to evaluate a list of skills and qualities which they might consider important when hiring a college graduate.[8] She then contrasted those who hired liberal arts graduates with those who do not. Oral communication skills topped the list in importance for both groups.

Corson and Paul studied over 5,000 people holding key posts in the federal service and, from that study, concluded that "the professional's activities require that they be capable of communicating their knowledge effectively and defending it persuasively both inside and outside the agency."[9] They also stressed that the professional's success depends on the ability to translate complex ideas into understandable terms.

The latest issue of The Endicott Report: Trends in the Employment of College and University Graduates in Business and Industry 1980 provides data on the reasons employers did not offer positions to those college graduates whom they turned down. These responses by the hiring officers of 170 well-known business and industrial concerns were evoked by this

questions: "What are the most common reasons for NOT offering a job? In other words, what negative factors most often lead to rejection?" The reason cited most often was "inability to communicate" or "poor communication skills." This reason was given by sixty-five percent of the respondents, an amazingly high level of consistency for an open-ended question.[10]

Another group concerned with the attributes or skills which increase the likelihood of employment are the counselors in employment agencies. Dubin, Alderman, and Marlow asked these counselors to indicate the competencies that are important to getting a job. There were six skills that these respondents indicated were either "quite important" or "extremely important." They were: "Listening, problem solving, decision making, motivation, questioning techniques, and speaking competence."[11]

For years, we have assumed that school curricula were providing comprehensive and balanced instruction in the language arts. The evidence indicates otherwise. If we wish our students to communicate effectively through reading, writing, speaking, and listening in a variety of contexts and for a variety of intents, major curricular reform is necessary. This alternative curriculum can serve as a vehicle for such reform.

PROGRAM DESCRIPTION:

In the matrix shown below, Dimension One, Functions of Communication, identifies the major purposes or uses of communication in life. Dimension Two, Audience Contexts, identifies the major settings in which communication occurs. Each of the twenty-five cells per grade level will be represented by a learning capsule containing appropriate reading, writing, speaking, and listening activities. Thus, when used in toto, the design ensures that students will initiate and receive a rich variety of messages representative of the major communication functions and settings. In

the remainder of this section, the five functions and five audience contexts will be explained.

This alternative 9th and 10th grade English/communications curriculum reflects the matrix that follows:

MATRIX FOR GENERATING CURRICULA IN COMMUNICATION

Dimension Two - Communication Contexts / Dimension One - Functions of Communication	Informing	Feeling	Imagining	Ritualizing	Controlling
Mass Communication					
Public Communication					
Small Group Communication					
Dyadic Communication					
Intrapersonal Communication					

*Each cell involves both message initiation and message reception skills.

R. R. Allen
UW-Madison
February, 1977

THE FIVE FUNCTIONS OF COMMUNICATION

Five categories of communication functions, based on the work of Wells[12] and Halliday[13] have been identified by the National Project on Speech Communication Competencies.[14] These are:

INFORMING. The participants' major purpose is to offer or seek information. These acts include stating information, questioning, answering, justifying, naming, demonstrating, giving directions, explaining and acknowledging.

FEELING. The participants' dominant purpose is to express feelings and attitudes as an affective response. These acts tend to be spontaneous and are manifested because of the satisfaction they carry for the participants. These acts include exclaiming, expressing an emotional state or attitude, taunting, commiserating, tale-telling and blaming.

IMAGINING. These are acts that cast the participants in imaginary situations. These acts include creative behaviors such as role-playing, fantasizing, dramatizing, theorizing and storytelling.

RITUALIZING. These acts serve primarily to maintain social relationships and facilitate social interactions. Such acts include greeting, leave taking, participating in verbal games, reciting, taking turns in conversations, and demonstrating amenities.

CONTROLLING. The participants' dominant purpose is to control behavior. These acts include behaviors such as commanding, offering, suggesting, permitting, threatening, warning, prohibiting, contracting, refusing, bargaining, rejecting, acknowledging, justifying, persuading and arguing.[15]

AUDIENCE CONTEXTS

In the course of a day, students are parties to communication in diverse kinds of contexts. One method of categorizing contexts is by size (and/or distance) of the intended audience. These contexts are:

INTRAPERSONAL COMMUNICATION. This is the most personal kind of communication. It involves talking to one's self. We engage in such intrapersonal acts as rationalizing, goal setting, praising, and blaming.

DYADIC COMMUNICATION. Much of human communication occurs in two person groups. The student's ability to relate to a friend, a sibling, a mother, and a father is of crucial importance to a happy and fulfilling life.

SMALL GROUP COMMUNICATION. A small group may be defined as an assemblage of people who are in face-to-face contact and who are psychologically "aware" of each other as individuals. Sample small groups include families, peer groups, classroom group and clubs.

PUBLIC COMMUNICATION. Public communication occurs in larger groups where the roles of initiator and recipient tend to be relatively fixed. The context in which public communication frequently occurs includes lecture halls, banquet room, and deliberative chambers.

MASS COMMUNICATION. Where the initiator and recipient are physically separated from one another, and where technology is necessary to bring the message from the initiator to the recipient, we have mediated communication. The common media used to deliver these messages are radio, television, newspapers, magazines, films, records, and tapes.

ADVANTAGES OF THE PROGRAM:

As suggested by its very design, this program has certain advantages.

Intrinsic Advantages

1. Functional communication competence is the central focus.
2. A variety of audiences is addressed.
3. A blending of reading, writing, speaking, and listening occurs.
4. Student-centered, experiential learning is promoted.

Additional Advantages

5. A clear, consistent structure is provided.
6. The design is flexible and economic since available, current resources can be used.
7. The design provides for cyclical treatment of competencies as shown by an index of primary and secondary competencies for each function.

GENERAL SUGGESTIONS IN USING THE PROGRAM:

This experimental program has certain characteristics, which if recalled, will aid implementation.

1. Gain program familiarity.

   Before teaching any capsules or units, an individual teacher, team (one speech teacher and one English teacher), several teachers at the same grade level, part of or an entire English/communications arts department should familiarize themselves with what is here. This means reading the entire program for the prospective grade level or levels.

2. Tap program versatility and economy.

Once teachers gain familiarity with this curriculum, it can be easily suited to any current school situation. This design may be adapted to individual students, classrooms, grade levels, mixed levels, tracking situations, or heterogeneous groups. Regardless of size of financial resources, city and rural schools can utilize this program by tailoring it to a school's circumstances. In addition, the grammatical, usage, vocabulary, or composition skills required by a department can be integrated into appropriate activities within a capsule. Also, many favorite yearly activities or lesson plans can be inserted as well.

Note too that a check of departmental storage shelves will yield many of the resources suggested here. Finally, by using this curriculum, teachers will see in its framework a great potential for developing added materials, fresh adaptations, or newly created units.

3. Keep uniformity within each strand.

The desirable uniformity of this program lies in the required adoption of the five communication functions. After a function has been chosen for classroom use, it is important to complete the five units or capsules within the particular strand or function. These functions undergird the units, suit the audience contexts, and integrate the language acts of reading, writing, speaking, and listening.

Within each unit, teachers need to recall that at least four activities are offered in covering the full range of communication experiences. Each of these activities should be completed. Teachers will note, however, that some activities within a capsule may follow a different order; for example, sometimes a writing activity precedes a speaking activity, or one unit may start with a listening activity rather than a reading experience. Simply follow the suggested pattern.

4. Plan for interaction and program growth.

This alternative design seeks to improve interaction among students and teachers. In brief, this is a student-centered, activity oriented program. Students talk, act, listen, read, and write as they engage in many skill building activities. Suggested materials should be seen as a core around which a teacher can build as the program develops through use. To aid individual students, alternative materials are often suggested. This provides program growth and enrichment possibilities limited only by the teacher's ingenuity.

SPECIFIC ROLE OF THE TEACHER IN IMPLEMENTING THIS MODEL:

1. Choose a major function suited to your students' needs and your teaching emphasis.

2. Next, within this chosen function, follow or adapt the suggested sequence of language acts (reading, writing, speaking, and listening) and audience contexts (self thru mass communication).

3. Provide, as needed, greater background or in-depth knowledge for your students to successfully complete each suggested activity in the guide.

4. Emphasize the primary and secondary competencies as indicated for each learning activity.

5. Continually emphasize within each capsule and activity the relationships between function, audience, and language processes.

6. After completing the capsule for the chosen function, assess your students' knowledge of the competencies listed at the beginning of the unit.

7. After evaluating to your satisfaction the level of student communication competence demonstrated within the chosen function, preview the remaining units or capsules to determine the next appropriate function to be taught. Then, repeat the above steps 1-6 to guide your instruction.

DESIGN OF THE CAPSULES

General Information:

Teachers will discover five Introductory Statements regarding the major functions. These are designed to familiarize potential users with the basic intent of each function. A Master List of Competencies provided before each major function shows the thinking or communicative skills undergirding the lessons.

For each of the five major functions, there are five capsules or lessons covering the audiences ranging from intrapersonal through mass communication. One the first page of each capsule, the grade level, function, audience, and capsule title appear. Each capsule contains the following major parts which remain the same throughout this guide. These parts are:

1. Focus of Capsule:

   This section summarizes the capsule's main topical or thematic concern. It has two aims: 1.) to aid teacher integration of the lessons into a current or future unit and 2.) to suggest motivational approaches for student involvement with the theme.

2. Overview of Activities:

   This part condenses the types of reading, writing, speaking, and listening activities created for each capsule. Any of these activities may start a capsule, but teachers may adapt the suggested sequence to suit particular classes or unit emphases.

3. Types of Activity:

   These headings clearly identify each reading, writing, speaking, and listening activity.

4. Primary Competency Developed:

Primary competencies are those thinking or communicative skills drawn from the Master List which precedes each major function. Primary competencies are those selected skills receiving major emphasis within an activity.

5. Secondary Competency Developed:

From the same Master List per function, selected skills are given a secondary or lesser degree of coverage within a specific activity. Some capsules have no secondary competencies but focus instead only on primary competencies.

6. Learning Objective:

For each reading, writing, speaking, and listening activity, an objective identifies what the students should be able to do and generally what product or evidence will underscore their achievement by the end of the activity.

7. Description of Activity:

Sufficient details are given for each language arts activity to aid immediate classroom use. For completing the activity, resources and suggestions are provided with no restriction on teacher improvisation.

8. Class Discussion Probes:

Organized under tag word headings for Primary and Secondary Competencies, classroom questions are designed and sequenced for each activity. Teachers may revise or adjust the discussion probes to suit classroom needs and to decipher student mastery of the competencies. New probes can be developed too since successful use of this alternative design suggests an on-going evaluation of student

proficiency in the primary and secondary competencies offered for each major function.

The above discussion of the major parts along with the appendices and indices should aid teacher implementation of this experimental design.

INTRODUCTORY STATEMENT: INFORMING

Writing news stories, explaining a process, giving a demonstration speech, or engaging in a panel discussion are all student activities focusing on informing. Other classroom lessons for this function might include learning research and library skills, or using narration, description, and varied expository patterns like cause-effect relationships and spatial and/or chronological organization. Giving and gathering information appears therefore in many ways or combinations.

The Master List of Competencies for informing and its lessons group familiar thinking skills easily used in English/communication classes.

INTRODUCTORY STATEMENT: FEELING

Analyzing literary characters, composing poems, discussing attitudes, role-playing, storytelling, or disagreeing are clear-cut means whereby teachers involve students in emotional expression. Dealing with feelings occurs in studies of language and word usage or with classroom topics like denotation/connotation, euphemisms, exclamations, and the emotional or empathic power of words in human interaction.

In the Master List of Competencies for this domain and its lessons, students communicate and respond to attitudes, values, or emotions. Students are given rich opportunities to foster skills in conveying the emotive power, beauty, and delicacy of language.

INTRODUCTORY STATEMENT: IMAGINING

Creative problem-solving, dramatizing, fantasizing, storytelling, speculating, role-playing - are some obvious means teachers can use to engage students in a host of imaginary worlds. Inventing and participating in such worlds has one aim - to cultivate student fluency of words, ideas, non-verbal and figurative language. Since Socrates, this has been a teacher goal.

In contrast to informing, the imagining function underscores a novel transaction between sender and audience. More importantly, it is metaphoric thinking whose intent is divergent, self-expressive, and often poetic.

This image-making function taps the common student-teacher resources of literature and media, personal imagination and experience. The Master List of Competencies for imagining and its lessons promote greater verbal and non-verbal fluency as students use, appreciate, invent, and participate in many creative forms.

INTRODUCTORY STATEMENT: RITUALIZING

"Good morning, class! I am your teacher. Excuse me for being five minutes late."

"Good morning, teacher! We're glad you arrived."

"Really, class? Then, let us begin."

This simple example of ritual begins with its role expectations, familiar symbols, predictable responses, social amenities, and effective participation. In fact, ritualizing is useful because it helps us to predict the behavior of others, establish comfortable responses, and give order to our lives. The communicative skills akin to ritualizing can develop most comfortably in English/communication classes. While the amenities which maintain social relationships and facilitate interaction occur throughout each day, classroom settings can enhance student proficiency in this function.

Frequently, practice in ritualistic behavior surfaces in lessons on job interviews, panel procedures, dialogue, recitation, class participation, formal addresses, and structured speech assignments. Teachers can and do assist students in confidently recognizing, initiating, and responding to such socializing acts. In addition, teachers move students to step outside these settings, analyze them, and then engage in their requirements of ritual. This metalinguistic awareness receives added coverage

in these capsules whose ritualistic competencies enable students to concentrate on using, indeed refining social communicative skills.

INTRODUCTORY STATEMENT: CONTROLLING

To most teachers, the term "persuasion" may be more common than controlling. Nevertheless, in English/communication class, students read editorials, write argumentative essays, debate issues, and critique advertisements. Also, they examine lines of reasoning or propaganda devices in speeches, and analyze messages containing ethical, logical, and pathetic proofs as found in print and non-print sources.

Daily communicative behavior supplies even more evidence of controlling. From parental commands to legal warnings, from written contracts to justification of one's personal actions, the instances of controlling are frequent.

The Master List of Competencies and its lessons for controlling prompt student facility with audience appeals, special persuasive strategies, different proofs, and finally evaluation of the message.

MASTER LIST

ALTERNATIVE CURRICULUM DESIGN IN ENGLISH/COMMUNICATION FOR GRADES 9 AND 10

I. INFORMATIVE COMPETENCIES

A. Basic Analysis

1. Analyzing the topics* of informative discourse
2. Determining informative purpose (in the light of subject, audience, and occasion)
3. Distinguishing between relevant and irrelevant information
4. Distinguishing between fact and inference

B. Discovering Information

1. Analyzing self as an informative source
2. Securing information from others
3. Finding information in printed and audio-visual resources

C. Main and Subordinate Ideas

1. Recognizing and using basic structures (introduction, body, and conclusion; beginning, middle, and end)
2. Identifying main ideas in messages as initiator and recipient
3. Recognizing and utilizing variable patterns of organization (chronological, logical, analogical, spatial, rank-order, cause-effect, etc.)

D. The Forms of Informative Discourse

1. Presenting and following narratives
2. Presenting and interpreting descriptions
3. Presenting, interpreting, and evaluating exposition
4. Presenting and interpreting mediated and special forms

E. Establishing Closure ("After It's Over")

1. Summarizing
2. Initiating and responding to questions
3. Drawing inferences from information
4. Evaluating the effectiveness of informative communication

*Underlined words are tag words.

INSIDE OUT/OUTSIDE IN

Focus of Capsule:

An important goal of education is to provide tools for life-long learning. Students and adults are continually required to gather and process information about themselves and the world around them. Thus, a fundamental learning tool is knowing how to search for information. The focus of this capsule is on the research process.

A source of information often overlooked is personal experience. While activities in this capusle provide students with an opportunity to learn library research skills, they also allow students to discover non-traditional sources of information for self and for others. Thus, the capsule focuses on the student as an information-gatherer, a source of information for self, and an information source for others. Students discover information about themselves--their hobbies, activities, interests, and special talents. They begin to appreciate their value as a source of information for others, the importance of knowing oneself, and the value of other people as a source of information.

Overview of Activities:

The activities begin with reading a story(ies) about people with special interests, hobbies, and skills. The purpose of this reading is to help students discover how people can, through personal experiences, become valuable information resources. Next, students write a self-report discussing their own area of expertise. The speaking and listening activities develop opportunities for studying library skills and the research process. Students listen to a presentation on library research skills. Then, each student is given a question to answer. At a press conference, each student answers this question and responds to additional questions from other students about how s/he found the answer.

READING ACTIVITY: OTHERS AS INFORMATION SOURCE

Primary Competencies Developed:

B. Discovering Information.

2. Securing information from others.

3. Finding information in printed and audio-visual resources.

Learning Objective:

After reading fictive and non-fictive literature, students will be able to identify and differentiate the various forms through which information may be shared with others.

Description of Activity:

The students will read a poem, fictive or non-fictive literature and/or view movies, videotapes and the like that illustrate how a person's experiences, talents, and interests can lead to a personal knowledge base that is worth sharing with others. These works should illustrate the variety of forms including film appropriate for sharing information with others.

Possible reading material: "Early Marriage," Babe, Johnny Tremain, True Grit, Other Side of the Mountain, "Interview with Gordon Parks," film about his life as a photographer, diaries, journals, interior monologues....

Class Discussion Probes:

B-2 Securing Information. AND B-3 Finding Information.

1. What skills, talents, interests, or hobbies does the writer have?
2. What is the author's attitude toward self?
3. What specific details can you find that support your claim?
4. How did the writer discover that s/he had information or experiences to share?
5. What techniques did the writer(s) use which helped to tell the personal message or story?
6. What forms do you think are more effective in communicating personal experiences-journal, drama, diary?
7. Why did the writer choose to share this story? And in this way?

WRITING ACTIVITY: SELF AS INFORMATION SOURCE

Primary Competency Developed:

B. Discovering Information.

1. Analyzing self as an informative source.

Learning Objective:

Students will write a self report identifying an area of personal expertise and providing details that explain what s/he knows about this area.

Description of Activity:

Pre-Writing stage:

a. Complete the above reading activity.

b. Tell students to individually jot down their personal list of fifteen "favorite" activities. After ten minutes, let students cluster or group these activities. Patterns or trends may emerge.

C. Next, students select two-three items from their lists and create a list of notes briefly describing "what s/he knows" as a result of that hobby, activity or interest. This set of notes should reflect what the person knows due to experience. More research would normally be unnecessary to inform others about this topic.

The Writing Assignment:

The student will write a self-report that identifies a special area of personal expertise. Instruct the students to use the lists and information about self that has been generated in the pre-writing activities, to select one area, and to write a paper that summarizes an area of expertise. In the report, students should identify the area, what they know about it, and how they gained the information they have about the area. Students may use any format they find helpful. Audience: self. Tell students to write so they can understand it and so they will be able to use it later.

Evalution:

This paper should not be graded in the traditional sense. The teacher will check to make sure each student has completed the project; however, the value of the writing experience is in the thought process required about one's self. The student will find the lists created and the self-report to

be valuable aids for more formal written and speech assignments later in the information unit.

Class Discussion Probes:

B-1 Analyzing Self.

1. What value did this activity have for you? What did you discover about yourself? Were you surprised?
2. What reasons can you give for selecting the topic you wrote about?
3. What was your basic plan of organization?
4. How did you decide on what supporting details to include?
5. Was your writing on this topic enjoyable? Effective?
6. How could you use this paper in the future?

LISTENING ACTIVITY: LISTEN TO LEARN RESEARCH

Primary Competency Developed:

B. Discovering Information.

3. Finding information in printed and audio-visual resources.

Secondary Competencies Developed:

A. Basic Analysis.

2. Determining informative purpose (in the light of subject, audience, and occasion).

C. Main and Subordinate Ideas.

1. Recognizing and using basic structures (introduction, body, and conclusion; beginning, middle, and end).

2. Identifying main ideas in messages as initiator and recipient.

3. Recognizing and utilizing variable patterns of organization (chronological, logical, analogical, spatial, rank-order, cause-effect, etc.).

D. The Forms of Informative Discourse.

3. Presenting, interpreting, and evaluating exposition.

E. Information Processing Skills.

1. Summarizing.

2. Initiating and responding to questions.

3. Drawing inferences from information.

Learning Objective:

Ask the librarian to prepare a 20 minute talk on how to conduct research in a library. Take the students to the library for the presentation. Before the presentation, the teacher will want to discuss note-taking skills and effective listening behavior. Students should be told that their purpose for listening in this situation is to gain information on how to gather information. They should be told that they will be expected to recall the information-gathering process on a test, in discussion, and with the speaking activity. Students should be encouraged to ask clarifying questions if necessary to ensure correct interpretation of the presentation.

Class Discussion Probes:

Primary Competency:

B-3 Finding Information.

1. What reference materials are available in the library?
2. Name three resources which are new to you.
3. Describe the basic research process. What are some basic steps no matter what the topic?

Secondary Competencies:

A-2 Purpose.

4. What was the librarian's purpose in this presentation?
5. How did you discover this purpose? What clues-verbal and non-verbal were given?

C-1 Basic Structures. AND C-2 Main Ideas. AND C-3 Patterns.

6. What were the presentation's main ideas?
7. How was the presentation organized? Did this organization help or hinder your listening?
8. What were the sub-points or subordinate ideas?

D-3 Exposition.

9. What was most effective in the presentation? Least effective or least memorable?

E-1 Summarizing. AND E-2 Questions. AND E-3 Inferences.

10. Summarize in three sentences the highlights of the librarian's speech?
11. Were any clarifying questions asked? Did these help you to interpret the message?
12. What were your questions which need clarification now? What new questions do you have about the library?
13. What advice would you give a newcomer to our school on "how to" use the library? Give specific recommendations.

SPEAKING ACTIVITY: USE THE RESEARCH PROCESS

Primary Competency Developed:

B. Discovering Information.

3. Finding information in printed and audio-visual resources.

Secondary Competency Developed:

E. Information Processing Skills.

2. Initiating and responding to questions.

Learning Objective:

Students will be able to demonstrate the basic skills of research and to orally compose questions and well-supported answers.

Description of Activity:

This activity follows the listening activity. The teacher prepares a list of questions that will require some digging at the library to find the answer. Some sample questions: "What is a Chinese anchor stone? Who is Max Plands? Did Einstein sail? What is a wuasar? Who cut off his ear and wrote letters to Gauguin?" By developing creative questions, the teacher naturally requires the use of a variety of reference materials. Teachers should: a) alert the librarian to the assignment, b) indicate to students that the librarian is not to find the information, but may suggest resources for the students, c) assign a different question to each student, d) set a deadline, and e) after answering their questions, students should prepare for a press conference.

Each student will be the focus of the press conference for 3-5 minutes. Questions from the group should not only get the student to answer her/his questions, but should also require the student to explain how s/he found the answer. The teacher will want to coach students on how to prepare probing questions and how to answer them clearly and succinctly.

Class Discussion Probes:

Primary Competency:

B-3 Finding Information.

1. What reference materials were used most often? (Chalkboard tallies.)

2. Based on this experience, can we develop some guidelines to aid the class in future research projects?

3. What processes seemed most popular? least popular? most effective? least effective?

4. What research processes worked best for you? most effective? least effective?

5. Were you satisfied with your research process and skills? How could you change or develop it?

Secondary Competency:

E-2 Questions.

6. Whay types of questions seemed clearer? more effective? more probing? Why?

7. In the press conference, what delivery techniques were used by interviewees in most effectively responding to questions?

8. If you were to be interviewed again, what would you do differently?

9. What advice would you give someone preparing for a press conference?

10. Summarize what you learned about questions?

-how to ask them
-how to answer them

THROUGH THE LOOKING GLASS

Focus of Capsule:

In the study of dyadic communication, two concepts are very important - self-disclosure and "person perception." These concepts involve giving and receiving information about self and significant others. The focus of this capsule will be on giving information about self to others and receiving and processing information about others into character impressions.

Overview of Activities:

This capsule is concerned with characterization of self and others in the real world and the world of literature. The students will begin with the speaking, listening and writing activities and then move into discussing characterization in literature. The discussions of self-disclosure and person perception will naturally lead into a discussion of devices authors use to allow readers to "perceive" a character in literature. Thus, the capsule begins with self-disclosure, stereotyping, and interviewing exercises that are designed to lead students through an analysis of person perception and impression formation. Then each student will write a brief description of his/her partner which will be typed and placed on the classroom bulletin board. The whole class activity will attempt to match the description with names of students. When the discussion of person perception is completed, students will move on to a discussion of how characterization techniques in short stories are used to help the reader "know" the character just as one can get to know a classmate. Students will read short stories or short biographies and discuss the techniques used and "real life" parallels. Finally, the teacher may ask students to write an essay that summarizes the specific details used by an author in a short story to develop a characterization of a "person in the short story."

LISTENING ACTIVITY: SELF-DISCLOSURE

Primary Competencies Developed:

A. Basic Analysis.

3. Distinguishing between relevant and irrelevant information.

B. Discovering Information.

1. Analyzing self as an informative source.

2. Securing information from others.

Learning Objective:

The student will be able to state the difference between fact and inference or perception.

Description of Activity:

The teacher will say, "You have been making some decisions about me from the minute you saw me. Now I'm going to give you a chance to 'reality test' your impressions to see if you are right. Take out a slip of paper and write you answer to the following questions."

How old do you think I am?
What kind of music do I like?
Do I have brothers and sisters? How many?
What do I do on weekends?
How long have I been married?
Do you have other impressions of me?

The teacher should collect the answers, read them out loud, and then respond to the questions by giving information to help students determine the accuracy of their answers. The teacher may decide not to answer a question by indicating that s(he) feels uncomfortable sharing that information. The teacher should then lead a discussion about how his/her disclosure will alter impressions held by the class.

The class should brainstorm a list of things they use as a basis for drawing conclusions about people, for example - height, age, weight, number of brothers and sisters, address, year in school, hobbies, vacations taken, boyfriend/girlfriend, religious affiliation, political affiliation, clubs, etc. The list should include as many topic areas as possible that

provide information about people. (The teacher may need to review the rules of brainstorming before the class begins.) After the list is created, hand out a simplified self-disclosure chart. Review the Johari Window idea that there are things that are known to otners and some that are hidden - those things you choose to share and those you will not share. The handout should have 3 columns.

Public	Public/Private	Private

Public - things people know about you
Public/Private - things you would tell others if they asked.
Private - things you would only tell very few people or perhaps no one.

Ask each student to place each topic on the list into a column, then have the class share reactions. Make a composite listing and note those topics that consistently are in one column and those that change.

Class Discussion Probes:

A-3 Relevant and Irrelevant.

1. What criteria did you use to categorize the topics for yourself? Are there similarities/differences between students?

B-1 Analyzing Self.

2. What implications does the existence of the hidden/self area of the Johari Window have for you?

B-2 Securing Information.

3. What do you do to "reality test" your perceptions of others?

4. What implications does such a list have for the development of questions for an interview? Are there questions that are irrelevant or unnecessary? Inappropriate? What criteria would you use to determine the appropriateness and relevance of a question as a tool for gathering information about another person in an interview?

SPEAKING ACTIVITY: ONE-ON-ONE: INTERVIEWING

Primary Competencies Developed:

A. Basic Analysis.

3. Distinguishing between relevant and irrelevant information.

B. Discovering Information.

2. Securing information from others.

Learning Objective:

The student will ask appropriate questions of his/her partner to gain information for use in a personal description, taking notes and asking clarifying questions where needed.

Description of Activity:

The students are in pairs (see writing activity 1). Each student will prepare interview questions for his/her partner that are appropriate for the purpose of writing a description of the partner. Each student will interview his/her partner and be interviewed. A student may choose not to answer any question. Note to teacher: You will want to review appropriate interviewer and interviewee behavior before you begin this phase of the capsule.

Class Discussion Probes:

A-3 Relevant and Irrelevant.

1. How did you decide what was important in selecting questions to ask?

2. Were clarifying questions used? What kinds?

B-2 Securing Information.

3. Are you satisfied with the amount of information you have gathered about your partner?

4. Were there distractions that made listening difficult? What did you do to overcome these?

5. Were there any questions that your partner refused to answer? What does this mean?

6. How was working one-on-one, in a dyad, different than working in a larger group?

WRITING ACTIVITY: CHARACTER SKETCHES

Primary Competencies Developed:

C. Main and Subordinate Ideas.

1. Recognizing and using basic structures (introduction, body, and conclusion; beginning, middle, and end).

D. The Forms of Informative Discourse.

2. Presenting and interpreting descriptions.

Learning Objective:

1. The student will write an objective report of a fellow classmate using vivid descriptions, language appropriate to a general audience, and avoiding stereotypic or evaluative remarks.

Description of Activity:

Each student will write a one page non-evaluative, description of his/her interview partner from the notes taken. The essay should include a vivid description of the classmate and numerous specific details about the classmate. The paper should avoid stereotyping, inferences, and evaluative remarks about the student's personality.

When the paper is completed, it should be given to the partner to read over, checking for clarity, accuracy, spelling, and punctuation errors. The paper should then be typed and two copies submitted to the teacher. On one copy, black out all reference to student names both in the body of the paper and on the title page. On a second copy include interviewer's name at top of paper.

The nameless copies will be put on the bulletin board. The next day, as a whole class activity, the students will match student name tags with the descriptions. If individual pictures of each student can be obtained they should accompany the name tag and paper. A "Who's Who" bulletin board is the result! Or the teacher may choose to read the descriptions and ask students to tell who the person is.

Class Discussion Probes:

C-1 Basic Structures.

1. Did the sketches have introductions?

2. Which conclusions stood out as memorable and interesting? Why?

D-2 Descriptions.

3. Was it difficult to write a totally objective, factual description? Why?

4. Did you have difficulty matching some of the names and descriptions? Why? Why not?

5. When you read the description written about you, how did you feel?

6. Which descriptions were most effective? Why?

READING ACTIVITY: COLORFUL CHARACTERS

Primary Competencies Developed:

D. The Forms of Informative Discourse.

2. Presenting and interpreting descriptions.

E. Information Processing Skills.

3. Drawing inferences from information.

Learning Objective:

The student will differentiate and summarize the major literary techniques used in portraying characters.

Description of Activity:

All of the previous activities and classroom discussions will have focused the student's attention on person perception - how we make inferences about the personality and character of other people. This will naturally lead into a discussion of how authors must use description, dialogue, and actions to develop characters in literature. Thus, following an introductory discussion of techniques of characterization, the students will read short shories and character sketches.

Possible Materials: "Secret Life of Walter Mitty," other short stories. Readers Digest: "My Most Unforgetable Character."

Class Discussion Probes:

D-2 Descriptions.

1. What techniques did authors use to develop characters?

2. What specific facts about the main character(s) were given? (find several)

3. What details about the character were particularly memorable? Colorful? Find examples.

E-3 Inferences.

4. What inferences did you make from the author's descriptions?

5. What parallels can you find between the type of information used to establish character in this story and the type of information used to gain impressions of others in the real world?

Post-Discussion Writing Activity Suggested:

Hve each student select one character from the readings. The student will write a summary of that character's personality and provide a list of the details found in the story's details upon which the personal impression summary was based. The paper should be handed in and graded. The teacher may also require students to read these reports aloud to the class in order that the class can discuss them.

SIMON SAYS

Focus of Capsule:

People of all ages give and follow instructions daily. We read and listen to directions to repair the sink, take a test, start a car, or put a bicycle together. Failure to successfully follow directions can be a function of the clarity of the written or oral instructions or the ability to comprehend and respond appropriately to instructions. Moreover, we are continuously involved in small group situations requiring leadership and group participation skills. The focus of this capsule is on developing direction-giving and following skills in small group situations. As students work in small groups on oral and written instructions, they will learn about the advantages and disadvantages of oral and written instructions as well as how to give and receive information in a group situation.

Overview of Activities:

The activities begin with reading and following instructions in small groups. Then students are asked to rewrite a problematic set of directions so another group of students can more easily follow them. Then each group will prepare and present instructions for a treasure hunt and listen and follow another group's instructions for a treasure hunt.

READING ACTIVITY: FOLLOWING DIRECTIONS

Primary Competency Developed:

D. The Forms of Informative Discourse.

2. Presenting and interpreting descriptions.

Secondary Competencies Developed:

C. Main and Subordinate Ideas.

3. Recognizing and utilizing variable patterns of organization (chronological, logical, analogical, spatial, rank-order, cause-effect, etc.).

E. Information Processing Skills.

3. Drawing inferences from information.

4. Evaluating the effectiveness of informative communication.

Learning Objective:

Given sets of written instructions, students, working in small groups, will follow the instructions and create a finished product.

Description of Activity:

Collect a variety of sets of instructions; for example: instructions for putting a bike or toy together, changing a phonograph needle, making brownies, making a dress, putting peanut butter on a piece of bread, etc. Divide the students into groups and have each group read and follow several types of directions. They will need the appropriate materials for following the directions. Have them begin with simple things and then progress to more technical and difficult sets of directions. The students should feign complete ignorance as they read and try to follow the directions. Make sure the students understand that this is a group project and that everyone in the group should have input into creating the final product.

Class Discussion Probes:

Primary Competency:

D-2 Descriptions.

1. What difficulties did you encounter reading and following the instructions? Vocabulary? Abbreviations? Sequence? Assumptions and unspecific directions?

Secondary Competencies:

C-3 Patterns.

2. Of the several types of directions you tried to follow, what format was most useful for you?

E-3 Inferences.

3. When did you need to infer what to do because of unclear instructions? Were any of your inferences wrong?

E-4 Evaluating.

4. As a reader and interpreter, how could you have improved your performance as a direction follower? What factors in this communication situation do you have control of? Which factors are out of your control and thus a function of how the instructions were written?

5. How do written instructions differ from verbal instructions? What does this mean for the preparation of instructions? What elements of written communication are important as one prepares written instructions? Why?

WRITING ACTIVITY: TRY AGAIN

Primary Competency Developed:

D. The Forms of Informative Discourse.

2. Presenting and interpreting descriptions.

Secondary Competencies Developed:

A. Basic Analysis.

2. Determining informative purpose (in the light of subject, audience, and occasion).

3. Distinguishing between relevant and irrelevant information.

4. Distinguishing between fact and inference.

C. Main and Subordinate Ideas.

3. Recognizing and utilizing variable patterns of organization (chronological, logical, analogical, spatial, rank-order, cause-effect, etc.).

E. Information Processing Skills.

4. Evaluating the effectiveness of informative communication.

Learning Objective:

Given a set of written instructions, the students, working in small groups, will revise and rewrite the instructions to enhance clarity and accuracy.

Description of Activity:

Have each group select one set of instructions that was particularly problematic for them and rewrite the instructions so that an uninformed person could follow them. The rewrites should be graded for clarity, accuracy, and appropriate format. Give the rewritten instructions to another group to discuss and evaluate.

Class Discussion Probes:

Secondary Competencies:

A-2 Purpose.

1. What is the purpose of this set of instructions?

A-3 Relevant and Irrelevant.

2. What irrelevant information did you cut out of the directions?

3. What relevant information was omitted from the original instructions?

A-4 Fact and Inference.

4. What inferences did you have to make when first reading the instructions? What facts did you add to reduce the need for guessing?

C-3 Patterns.

5. How did you change the structure of the directions? Why?

E-4 Evaluation.

6. Did the rewrite solve the problems you had with the original set of instructions?

Primary Competency:

D-2 Descriptions.

7. What words and pictures were used to clarify the directions?

8. How would you change the directions for an oral situation?

Audience Context:

9. How did group interaction help you in this project?

10. What problems did you encounter in completing the task that was a function of the group process?

11. Explain how your group worked - what decisions were made, who did specific tasks; why?

SPEAKING ACTIVITY: LET'S GO ON A TREASURE HUNT

Primary Competency Developed:

D. The Forms of Informative Discourse.

2. Presenting and interpreting descriptions.

Secondary Competencies Developed:

A. Basic Analysis.

2. Determining informative purpose (in the light of subject, audience, and occasion).

3. Distinguishing between relevant and irrelevant information.

4. Distinguishing between fact and inference.

C. Main and Subordinate Ideas.

1. Recognizing and using basic structures (introduction, body, and conclusion; beginning, middle, and end).

3. Recognizing and utilizing variable patterns of organization (chronological, logical, analogical, spatial, rank-order, cause-effect, etc.).

Learning Objective:

The students, working in small groups, will plan and present to another group, a set of oral instructions on how to find a treasure.

Description of Activity:

Divide the class into groups of 3-4 students. Have each group prepare and present orally a set of instructions to one other group on how to find a treasure hidden in the school, on school grounds, or within the community. Students should be reminded that the listeners will not be able to take notes. Group success will depend on whether the listening group can find the treasure.

Class Discussion Probes:

Primary Competency:

D-2 Descriptions.

1. What delivery styles were most effective? Why?

2. What elements of the message were most important to the success of the treasure hunt?

3. What problems with interpretation did you encounter? Why?

Secondary Competencies:

A-2 Purpose.

4. What is the purpose of speaking and listening for this situation?

A-3 Relevant and Irrelevant.

5. How were relevant and irrelevant items determined by the speakers and listeners?

A-4 Fact and Inference.

6. What important facts were omitted? Why? What inferences did you have to make as you prepared the instructions?

7. How did the background and expectations of the audience affect the development of your directions?

C-1 Basic Structures. And C-3 Patterns.

8. What structures and organizational patterns are necessary to deal with the oral nature of the message and the fact that listeners can't take notes?

9. How did the structure affect the ability to remember and follow the instructions?

LISTENING ACTIVITY: LET'S GO ON A TREASURE HUNT

Primary Competency Developed:

D. The Forms of Informative Discourse.

2. Presenting and interpreting descriptions.

Secondary Competencies Developed:

A. Basic Analysis.

2. Determining informative purpose (in the light of subject, audience, and occasion).

3. Distinguishing between relevant and irrelevant information.

4. Distinguishing between fact and inference.

C. Main and Subordinate Ideas.

1. Recognizing and using basic structures (introduction, body, and conclusion; beginning, middle, and end).

3. Recognizing and utilizing variable patterns of organization (chronological, logical, analogical, spatial, rank-order, cause-effect, etc.).

E. Information Processing Skills.

1. Summarizing.

2. Initiating and responding to questions.

3. Drawing inferences from information.

4. Evaluating the effectiveness of informative communication.

Learning Objective:

In small groups, students will listen to and follow oral instructions in order to find a treasure.

Description of Activity:

Set up groups. Each group will listen to and follow the instructions of another group to find their treasure. One-half of the groups will be allowed to ask questions; one-half of the groups will not ask questions. No notes can be taken. Group success will depend on whether the group finds its treasure.

Class Discussion Probes:

Primary Competency:

D-2 Descriptions.

1. What delivery styles were most effective? Why?

2. What elements of the message were most important to the success of the treasure hunt?

3. What problems with interpretation did you encounter? Why?

Secondary Competencies:

A-2 Purpose.

4. What is the purpose of speaking and listening for this situation?

A-3 Relevant and Irrelevant.

5. How were relevant and irrelevant items determined by the speakers and listeners?

A-4 Fact and Inference.

6. What important facts were omitted? Why? What inferences did you have to make as you prepared the instructions?

7. How did the background and expectations of the audience affect the development of your directions?

C-1 Basic Structures. And C-3 Patterns.

8. What structures and organizational patterns are necessary to deal with the oral nature of the message and the fact that listeners can't take notes?

9. How did the structure affect the ability to remember and follow the instructions?

E-1 Summarizing.

10. Were you able to summarize the instructions? Why or why not?

E-2 Questions.

11. What questions were most fruitful? Why?

12. Was ability to question a positive influence on your ability to follow the instructions? Why or Why not?

E-3 Inferences.

13. What inferences did you draw as you listened? Were they correct?

E-4 Evaluating.

14. How effective were the instructions? How effective was your group in following the instructions?

Audience Context:

15. How did the group process help with the treasure hunt? How did it hinder the hunt?

16. How did the group structure itself? What roles were played by whom?

LET IT ALL HANG OUT

Focus of Capsule:

This capsule builds upon the themes developed in the self and dyadic capsules seeking information about other people and providing information about ourselves and our interests for others.

Overview of Activities:

The activities begin with reading a biography or autobiography. Then students will select a person to research and to write a brief biographical sketch about. Students will also write an autobiography. Students will prepare a 3-5 minute informative or demonstration speech on a hobby or personal area of interest. The listening activity involves discussing of listening problems after participation in a "rumor game."

READING ACTIVITY: PRESENTING REAL LIFE!

Primary Competencies Developed:

A. Basic Analysis.

2. Determining informative purpose (in the light of subject, audience, and occasion).

3. Distinguishing between relevant and irrelevant information.

C. Main and Subordinate Ideas.

3. Recognizing and utilizing variable patterns of organization (chronological, logical, analogical, spatial, rank-order, cause-effect, etc.).

Secondary Competency Developed:

E. Information Processing Skills.

1. Summarizing.

3. Drawing inferences from information.

4. Evaluating the effectiveness of informative communication.

Learning Objective:

The student will recognize the main idea, details in descriptions, and facts about a person from an autobiography or biography.

Description of Activity:

Students will read a biography or autobiography. The teacher will want to select one that will be of interest to the class. Possible selections: The Miracle Worker, Gibson, The Silent Storm, Marion Brown, Ruth Crane, Death Be Not Proud, John Gunther, Houdini Master of Escape, Lace Kendall, The Lincoln Grown Up, Carl Sandburg, Go Up For Glory, Bill Russell, Brian's Song, Gale Sayers, The Legend of Bruce Lee, Alex Benn Blach, Eric, Doris Lund Lippincott, If You Could See What I Hear, Tom Sullivan, Harper-Row 1975, The Lady is a Jock, Lynn Haney, Dodd 1973.

Class Discussion Probes:

Primary Competencies:

A-2 Purpose.

1. What is the author's purpose in writing this account? Was the author successful in meeting this purpose?

2. Why are biographies or autobiographies written?

A-3 Relevant and Irrelevant.

3. In writing a biography, there is a lifetime of the individual's experiences to tell. What selection criteria do you think were used to determine which experiences were included?

C-3 Patterns.

4. How did the author decide what order to put the events in?

5. How or why did the author judge certain events to be important in the character's development?

Secondary Competency:

E-1 Summarizing.

6. Summarize facts you learned about this person's life.

E-3 Inferences.

7. Briefly characterize the main figure of the story. What specific details and descriptions in the book led you to your conclusions about this person?

8. How much information about this person's life was/is common knowledge to the general public (who had/have not read this book)?

9. Is/was the person's life different because of being so known to the public?

E-4 Evaluating.

10. A year from now, what will you remember about this book and this person's life? Why?

WRITING ACTIVITY: PIECES OF A LIFE

Primary Competencies Developed:

B. Discovering Information.

1. Analyzing self as an informative source.

3. Finding information in printed and audio-visual resources.

A. Basic Analysis.

3. Distinguishing between relevant and irrelevant information.

C. Main and Subordinate Ideas.

1. Recognizing and using basic structures (introduction, body, and conclusion; beginning, middle, and end).

Secondary Competency Developed:

D. The Forms of Informative Discourse.

1. Presenting and following narratives.

2. Presenting and interpreting descriptions.

Learning Objective:

The student will write an informative, biographical sketch after researching the life of a famous person. He/she will then write a personal autobiography.

Description of Activity:

Draw up a list of names of famous people - men and women - from all walks of life. Each student will select a name from the list and research that person. Students will then write a brief biographical sketch of that person that summarizes and synthesizes information found in research. The audience for the paper will be classmates. When the sketches are completed, have the students read their sketches to the class. When the papers are turned in, students will also hand in a list of references available in the library about the person.

Class Discussion Probes:

Primary Competencies:

B-3 Finding Information.

1. Where did you look for information first?

2. What types of sources were available?

A-3 Relevant and Irrelevant.

3. What selection criteria did you use in determining what to include in this sketch?

4. On what did you base your generalizations about the character of this person?

The activity continues with students creating their autobiographies:

Class Discussion Probes: Pre-writing Discussion

1. What experiences have you had that have made an impact on who you are now?

2. Who were the significant "others" of your life? What was their impact?

3. Can you remember a "most important person" or "event" in your life?

4. Where have you lived? What impact has this had on your life?

5. What have you learned?

6. Where do you want to go with your life? Can you remember why you have this attitude?

7. What are some of your beliefs and values? How did they develop?

8. Develop a chronology of events in your life.

The students will write a 3-5 paragraph autobiography. The intended audience is the class. You could do many things with the autobiographies. You could select one per week and highlight that person on a special bulletin board. Put the autobiography reports written in dyadic capsule, pictures, examples of hobbies, etc. on the board and thus "feature" a student each week or two. Or you could publish a booklet of the autographer.

Class Discussion Probes:

Primary Competencies:

B-1 Analyzing Self.

1. What information did you newly discover about yourself in writing the autobiography?

2. Do you feel any differently about your life now?

3. How does your autobiography and its facts differ from the report you prepared earlier during the dyadic capsule? How are the two papers similar?

4. What was the most difficult part of this assignment? Why?

A-3 Relevant and Irrelevant.

5. What criteria did you use to determine what to include/exclude from the autobiography?

C-1 Basic Structures.

6. What main idea did you try to express?

7. What organizational pattern did you use for the paper? Why?

Secondary Competency:

D-1 Narratives.

8. How was the narrative "voice" you used in this autobiography different than that used in the sketch of the famous person?

D-2 Descriptions.

9. What was awkward about describing yourself?

SPEAKING ACTIVITY: THIS I KNOW...

Primary Competencies Developed:

B. Discovering Information.

1. Analyzing self as an informative source.

C. Main and Subordinate Ideas.

1. Recognizing and using basic structures (introduction, body, and conclusion; beginning, middle, and end).

3. Recognizing and utilizing variable patterns of organization (chronological, logical, analogical, spatial, rank-order, cause-effect, etc.).

D. The Forms of Informative Discourse.

1. Presenting and following narratives.

Secondary Competency Developed:

E. Information Processing Skills.

4. Evaluating the effectiveness of informative communication.

Learning Objective:

The student will be able to organize and present a demonstration speech.

Description of Activity:

Students will prepare and present a 3-5 minute informative or demonstration speech on a topic they have personal experience with. Students should use the self-report data developed in the "self" capsule for this speech. The speech should require little or no research. Students should be required to present the speech extemporaneously, from a short outline. Provide a question-answer period to allow listeners to clarify information or ask for additional information.

Class Discussion Probes:

Primary Competencies:

B-1 Analyzing Self.

1. Why/how did you select this subject to present?

2. Why is it of special interest to you?

C-1 Basic Structures. AND C-3 Patterns.

3. How did the speaker get your attention?

4. Were any sections of the body of the speech unnecessary? Misleading?

5. What form of organization was used?

D-1 Narratives.

6. Quickly summarize if a listener cannot do this, why? Is this a listening problem? Delivery problem? Organization problem? Content problem?

Secondary Competency:

E-4 Evaluating.

7. Was the delivery technique effective? How? What did you learn from the speech?

LISTENING ACTIVITY: RUMORS CHANGE INFORMATION

Primary Competency Developed:

E. Information Processing Skills.

4. Evaluating the effectiveness of informative communication.

Learning Objective:

The student will be able to identify problems inhibiting communication on the part of a speaker or listener.

Description of Activity:

Set up the "Rumor Clinic" experience.

Send five students from the room. Call one in at a time. Tell the first student a story or incident. The first student should repeat the information as accurately and completely as possible to the second person who enters. The same process continues until the last student tells the story to the class. Various students can be assigned to each storyteller to note the bits of information each adds to or omits from the story.

Class Discussion Probes:

E-4 Evaluating.

1. What happened? Why?
2. Who omitted what items?
3. Why were changes made in the story?
4. As a listener or storyteller, were you distracted by anything? What? What could you do to overcome this?
5. What are the implications in terms of listening?

GUIDE TO THE SCHOOL

Focus of Capsule:

The focus of this capsule is on the production of a guide to the school in the form of a videotape or radio production; the intended audience is new or incoming students. Through the process of producing the guide, students will gather information, organize, write, evaluate, and edit a cohesive, informative message.

Overview of Activities:

Students will first prepare and participate in interviews to gather information for a guide to the school. Then, students will read a variety of media scripts and storyboards to gain an understanding of how they should be written. Following the reading activity, the students will write their script and then produce it. Since the program will actually be used to orient new students to the school, emphasis in the final activity is placed on critical evaluation of the program by students and preparation of a slick final product.

LISTENING ACTIVITY: CONDUCTING AN INTERVIEW

Primary Competencies Developed:

A. Basic Analysis.

1. Analyzing the topics of informative discourse.

2. Determining informative purpose (in the light of subject, audience, and occasion).

3. Distinguishing between relevant and irrelevant information.

B. Discovering Information.

2. Securing information from others.

E. Information Processing Skills.

1. Summarizing.

2. Initiating and responding to questions.

3. Drawing inferences from information.

Learning Objective:

Working in groups, students will gather information through the interview process that will be used in the guide to the school.

Description of Activity:

This interviewing activity is part of the total process of producing a guide to the school for new students.

Pre-interview stage:

a. Determinine the informative intent of the guide to the school.

b. Indentify specific topics to be included in the guide.

c. Identify interview sources for the information.

d. Discuss sample interviews and how to conduct interviews.

The Interview Assignment:

Set up groups of 2-3 students. Each group will be responsible for gathering information on a specific topic by interviewing one or more persons in the school. Before the formal interviews are conducted, the group will carefully

prepare the interview questions. Have each group role-play the interview before it takes place. Another group should listen to the mock interview and help to evaluate the quality of the questions asked, the listening behavior of the interviewers, and the quality of the clarifying and probing questions. When preparations are complete, the formal interviews will take place.

Class Discussion Probes:

A-1 Topics. A-2 Purpose. AND A-3 Relevant and Irrelevant.

1. What is the specific purpose of the guide to the school?
2. Who is the intended audience?
3. Given the purpose and the audience, what specific topics should be included in the guide? For example, what does an incoming student need to know about the building? What does he/she need to know about courses? What does he/she need to know about the administration, the counselors, the instructors, and school activities?

B-2 Securing Information.

4. What are the best sources of information for these topics?
5. What interviews should be set up?
6. What types of questions are appropriate for an informative interview? How are interviews conducted? What behaviors are appropriate for the interviewer and interviewee?
7. What kinds of non-verbal expressions are important to an interviewer?
8. What kinds of non-verbal expressions must an interviewer be aware of in the person being interviewed?
9. What difficulties did you encounter while trying to take notes on the answers your subject gave?
10. Can you develop a system of abbreviations which will help you take notes?

E-1 Summarizing. E-2 Questions. AND E-3 Inferences.

11. When will summarizing skills be important in the interview? Why? How should they be used?

12. During the interviews, how effective were the listening behaviors of the participants? What distractions did you have to overcome as a listener?

13. Were clarifying questions used effectively? When?

14. What probing questions were used? How could they be improved? Were the responses to the questions clear and to the point?

15. Was the information you received from the interview complete? What inferences did you draw about the subject during the interview?

READING ACTIVITY: WHAT'S UP DOC?

Primary Competency Developed:

D. The Forms of Informative Discourse.

4. Presenting and interpreting mediated and special forms.

Learning Objective:

After reading film, radio and/or TV scripts, and storyboards, students will be able to identify the major components of a media script and/or storyboards.

Description of Activity:

Collect a variety of film, radio and TV scripts and storyboards. Have each student read at least two different types of media scripts/storyboards.

Class Discussion Probes:

D-4 Mediated and Special Forms.

1. How is a media script structured? What non-dialogue information is included? Why?
2. What kinds of instructions are necessary on a storyboard?
3. What does a writer of a storyboard have to envision before beginning to write?
4. How do instructions on a storyboard or script differ from those we have read previously?
5. What assumptions do storyboard writers make about their readers?
6. How will you need to adapt to the technical ignorance of your group as you prepare your script and storyboard?

WRITING ACTIVITY: PREPARING THE SCRIPT

Primary Competency Developed:

A. Basic Analysis.

3. Distinguishing between relevant and irrelevant information.

4. Distinguishing between fact and inference.

C. Main and Subordinate Ideas.

1. Recognizing and using basic structures (introduction, body, and conclusion; beginning, middle, and end).

2. Identifying main ideas in messages as initiator and recipient.

3. Recognizing and utilizing variable patterns of organization (chronological, logical, analogical, spatial, rank-order, cause-effect, etc.).

D. The Forms of Informative Discourse.

4. Presenting and interpreting mediated and special forms.

Learning Objective:

Working in groups, the students will write a clear, well-organized script or storyboard that is appropriate for the genre they have selected for the guide to the school.

Description of Activity:

Set up writing committees that will collate, organize and present the information gathered from the interviews. The information should be written with the medium through which it is to be presented in mind (i.e., if videotape is to be used, there should be storyboard preparation for camera instructions; if radio is the medium, then the final scripts should be typed in capital letters for easy reading in front of a microphone). Rough drafts should be approved by the group, and then final drafts should be prepared. These final drafts should be proofread and treated like any material to be published. An editor-in-chief for the activity might also be selected. This student's duty will be to correlate all the interviews, arrange them in a meaningful fashion, and approve the final interview products. This same function can be accomplished by the class as a whole.

Class Discussion Probes:

A-3 Relevant and Irrelevant.

1. How do you decide what to include in the program?

A-4 Fact and Inference.

2. What information are you including that is based on inference rather than fact? What problems could this cause?

C-1 Basic Structures.

3. How will the program be introduced and concluded? What should the introduction and conclusion do?

4. Where does the introduction end and the body of the program begin? Are the transitions between major parts of the script/storyboard handled smoothly?

C-2 Main Ideas.

5. What major ideas will be the focus of the presentation? What supporting details will be used to explain and/or clarify the main ideas?

C-3 Patterns.

6. What is the most effective form of organization for the main ideas? Why?

D-4 Mediated and Special Forms.

7. How do you put across in writing the enthusiasm or determination or involvement that the person interviewed felt about his/her job?

8. How do you correctly punctuate for emphasis so that a piece of written prose will become an effective piece of spoken prose?

9. What special media effects will be used? How should this be included in the script?

10. Were special requirements of the script or storyboard met? Can the guide be properly produced with this script?

11. What type of program format will be followed? News broadcast? Situation comedy? Documentary? Why?

SPEAKING ACTIVITY: ON WITH THE SHOW

Primary Competencies Developed:

D. The Forms of Informative Discourse.

4. Presenting and interpreting mediated and special forms.

E. Information Processing Skills.

4. Evaluating the effectiveness of informative communication.

Learning Objective:

Students will use a script or storyboard to produce a well-organized, clear, concise radio or TV guide to the school for new or incoming students.

Description of Activity:

Set up production committees. Help the students to organize job descriptions and work assignments. A production supervisor and editing committee should also be selected. The final product will be a radio or TV program that introduces new students to the school. When a preliminary guide is completed, the class will view or listen to the program. Since the program will actually be used, students should be very critical in evaluating the program. Suggestions for changes and final editing should be thoroughly discussed. A screening of the final product for administrators and faculty members should also be arranged.

Class Discussion Probes:

D-4 Mediated and Special Forms.

1. What production equipment will be required?

2. How will special effects be done?

3. Who will play "on camera" or "on mike" roles? How will they be selected? What criteria should be used to make the choices?

E-4 Evaluating.

4. Does the program fulfill its purpose? Will next year's freshmen find it useful? Why or why not?

5. Is the program well-organized? Are main ideas and supporting details clearly identified?

6. Are any important items missing?

7. Do the performers enunciate clearly? Are their actions and speech natural? Do they look at the camera?

8. Are there any sound or camera problems?

9. What types of camera work might be more effective?

10. Are transitions smooth? Is the program unified?

11. Are special effects effective?

12. Are you proud of the program? How do you think the administration and faculty will react? Will it appeal to students?

MASTER LIST

ALTERNATIVE CURRICULUM DESIGN IN ENGLISH/COMMUNICATION FOR GRADES 9 AND 10

II. AFFECTIVE COMPETENCIES - EXPRESSING AND EMPATHIZING WITH FEELINGS

A. Analysis of Self and Others

1. Identifying the communicator's (self or others) attitudes and values
2. Determining the communicator's (self or others) emotional state

B. Analysis of the Situation in Which Feelings are Expressed

1. Inviting and recognizing the expression of feeling
2. Evaluating the appropriateness of an expression of feelings
3. Recognizing or exercising control when expressing feelings

C. Communicating Feelings

1. Expressing and attending to feelings
2. Providing and interpreting non-verbal and graphic, empathic cues
3. Inviting and providing verbal non-evaluative feedback
4. Initiating, responding to, and anticipating questions about feelings

D. Responding to Feelings

1. Providing and accepting evaluative feedback
2. Initiating and accepting the expression of positive feelings about self
3. Initiating and accepting the expressions of negative feelings about self

YOU ARE WHAT YOU FEEL

Focus of Capsule:

One goal of education is to develop both the mind and the feelings. This area of feeling is often overlooked. Knowing, understanding, and communicating our feelings is vital for individual growth. In addition, sharing feelings aids in making the communication act more complete. Before students can hope to successfully communicate their feelings to others, they need to be in touch with their own feelings. This capsule focuses on understanding the feeling self.

Overview of Activities:

The activities are wide ranging. Various readings may include novel, short story, and poems. These readings help students see how people can experience and express feelings. Writing activities center on journal writing which allow students to explore their feelings and how they communicate intrapersonally about their feelings. The speaking and listening activities expand on the journal idea and invite students to create oral journals and nonverbal collages designed to heighten awareness of how emotions are communicated.

READING ACTIVITY: OTHERS EXPRESS FEELINGS

Primary Competency Developed:

A. Analysis of Self and Others.

1. Identifying the communicator's (self or others) attitudes and values.

Secondary Competencies Developed:

A. Analysis of Self and Others.

2. Determining the communicator's (self or others) emotional state.

B. Analysis of the Situation in Which Feelings Are Expressed.

1. Inviting and recognizing the expression of feeling.

2. Evaluating the appropriateness of an expression of feelings.

D. Responding to Feelings.

2. Initiating and accepting the expression of positive feelings about self.

3. Initiating and accepting the expressions of negative feelings about self.

Learning Objective:

Students will learn to identify and interpret examples of self-reflection in literature and recognize its importance as a characterizing device.

Description of the Activity:

The teacher may decide on a combination of or excerpts from the following suggested readings. Others may be substituted as the teacher sees fit.

Possible readings:

1. Huckleberry Finn
2. Tom Sawyer
3. Light in the Forest
4. The Pigman
5. Romeo and Juliet

The students will read the literature of their or the teacher's choosing. The selections demonstrate a wide span of emotions, many of which are self-reflective

or intrapersonal. Major characters in these readings react to a variety of situations, conflicts, and settings. Some works could be used in combination; for example, Light in the Forest and Huckelberry Finn both center on young people facing a conflict of societal and personal values. Other literary combinations are possible if students seem capable of tapping the power of variable sources.

Class Discussion Probes:

Primary Competency:

A-1 Attitudes and Values.

1. What feelings do the major characters express to themselves?
2. What values motivate these feelings?
3. Are the feelings expressed to self, consistent with those expressed to others?

Secondary Competencies:

A-2 Emotional State.

4. What is the emotional state of the character when expressing his/her feelings to him/herself? How is the emotional state revealed? What causes the emotional state?

B-1 Recognizing-Expression.

5. What do the characters who express self feelings do to allow themselves to be honest with themselves? To what extent do they succeed?

B-2 Appropriateness.

6. What emotions and feelings expressed by specific characters surprised you? Disappointed you? Pleased you? Why?

D-2 Positive Feelings. AND D-3 Negative Feelings.

7. How successful are the characters in accepting positive or negative feelings about themselves?

WRITING ACTIVITY: I AM A FEELING

Primary Competency Developed:

B. Analysis of the Situation in Which Feelings Are Expressed.

1. Inviting and recognizing the expression of feeling.

Secondary Competencies Developed:

B. Analysis of the Situation in Which Feelings Are Expressed.

2. Evaluating the appropriateness of an expression of feelings.

3. Recognizing or exercising control when expressing feelings.

C. Communicating Feelings.

3. Inviting and providing verbal non-evaluative feedback.

Learning Objectives:

The student will demonstrate in writing the ability to reveal personal feelings through direct and undirected journal entires.

Description of Activity:

Pre-writing activities:

A. Reading Activity above.

B. Teacher during the year has clearly explained the intent and class guidelines for journal writing.

C. The class can brainstorm and record on a chalkboard the many possible experiences that can stimulate a journal entry. Such obvious possibilities are books, friends, travel, experiences. Allow the students enough time (15 minutes) to fill the board with ideas - or the teacher can provide journal entry ideas. Suggested journal entires:

1. Incomplete sentences.

a. When I am sad, I tell myself...

b. When I am happy, I tell myself...

c. When I achieve in school, I feel...

d. When I fail, I feel...

e. When I do something to help someone, I tell myself...

f. When I hurt someone, I tell myself...

g. I get angry when...

h. I am sad when...

i. I feel lonely when...

j. I am proud that I...

k. I usually worry about...

2. Write an "I wish" poem.

3. React to situations like - How do I feel when my mom yells at me for skipping dinner? My best friend ignores me in the hall? I hear a bad rumor about a friend? My little brother ruins my favorite T-shirt? I "ace" a test... etc.

4. Write an essay, "How I talk to myself."

5. Assign a "my moods" page in journal. The student will analyze his/her moods - what they are, when they change, and why.

6. In past six months or past year, what was your deepest and strongest emotion? Record something of the occasion and stimulus circumstances, but mostly describe the feeling as vividly as you can.

7. What is your most difficult feeling to express? Why?

Notes: Student may want to share some of the journal entires with the class. Encourage this, but do not require it.

The teacher may want to have students write journal entires daily during the entire "feelings" unit using these and other suggestions.

D. While in class, students pick one of the items suggested in (c) and write for 5-10 minutes on any associations prompted by their choice of stimulus.

E. The next day, with the aid of a selected recording, picture, slide, oral reading or combination of stimuli, the teacher will create a free writing experience. Students will focus on the stimulus provided for about ten minutes. During this time, students should jot down notes, ideas, words, or sentences which occur to them as they listen, see, or respond to the stimuli provided.

Students should feel comfortable exploring the experiences and developing the ideas suggested during this free writing time. Late in the class hour or on the next day, one or several ideas should be highlighted and developed into more focused, developed students' writings. These "more developed" drafts should serve as another journal entry. The aim here is to prompt a writer's willingness to utilize many possible sources of ideas and to see a "pattern" of ideas in his/her rough draft. This pattern may suggest a design, purpose, and tone of a more or less creative response. Given the right stimuli, students will write freely and will be surprised at the sheer number of words produced.

The Writing Assignment:

Having had in-class time developing written journal entries of a somewhat directed response, students are now challenged to select their own stimulus and to develop an "undirected" journal entry. This entry can focus on any feelings or literary reactions that the student wants to express.

The only directive is that the student "talk" to himself/herself more concentratedly in this journal entry. The intent of this assignment is to help students value the journal as a vehicle of important impressions, values, attitudes, and new feelings.

Evaluation:

Journal entries such as this remain ungraded. This is a required assignment, and read confidentially by the teacher unless the student has requested otherwise. The pre-writing activity as described could probably be developed into a longer, more focused piece submitted for grading if a student so wishes. All such offerings should of course be pre-read by a "buddy" system or small student editing group before being read by the teacher. Again, special requests for student privacy should be an option.

Class Discussion Probes:

Primary Competency:

B-1 Recognizing-Expression.

1. What stimulus helped you to write? Image, sound, touch, combination?
2. Which directed and undirected possibilities seemed to make you feel free to express yourself? Why?
3. What other kinds of writing do you feel would allow you to express feelings about yourself or your motivations freely?

Secondary Competencies:

B-2 Appropriateness.

4. What did you discover about yourself? Were you surprised? Pleased?
5. Would you want to share your feelings as expressed with others?

B-3 Control.

6. Did you find yourself holding back your feelings even though you were writing for yourself? Did you not write something which you would like to have said? Why?

C-3 Verbal Non-Evaluative Feedback.

7. Did any of your writing respond to other things you had written? Is there an internal dialogue in your journal? Is it supportive or critical?

8. What did you learn about yourself?

SPEAKING ACTIVITY: WHAT'S UP DOC?

Primary Competency Developed:

A. Analysis of Self and Others.

2. Determining the communicator's (self or others) emotional state.

Secondary Competencies Developed:

A. Analysis of Self and Others.

1. Identifying the communicator's (self or others) attitudes and values.

C. Communicating Feelings.

4. Initiating, responding to, and anticipating questions about feelings.

D. Responding to Feelings.

1. Providing and accepting evaluative feedback.

Learning Objective:

The students will be able to verbalize their feelings and reactions to personal experience, as well as the emotional states which evoke those feelings.

Description of the Activity:

Ask each student to purchase (if the school cannot provide them) an empty cassette tape. The assignment is to record an "oral history" or personal feelings for three days. The history should identify experiences, events, encounters that arouse emotions. Directions to students: Explain the experience as well as your feelings before, during, and after. Try to explain how you felt and why. You may want to provide a chronology of your day's activities and your feelings during each activity; your mood for the day and why you were in the mood; or you may highlight particularly outstanding events. Do your oral history at the end of each day. Do not listen to the tape for 3 days. Then go back and listen. When you have finished listening, answer the discussion questions on the tape.

Evaluation Note: Have the students turn in the tapes, but be sure to indicate that you will not listen to their tape if they don't want you to. You should listen to their responses to the questions, however. Since an essential component on empathic listening is non-evaluative, this assignment should not be graded, however, each student should produce evidence of having completed the assignment.

Class Discussion Probes:

Primary Competency:

A-2 Emotional State.

1. Were you able to determine the emotional state the accompanied the feelings that you noted on the tape?

2. Do you see any cause and effect relationship between that state and your feelings?

3. How important was the event itself in determining the emotional state?

Secondary Competencies:

A-1 Attitudes and Values.

4. What attitudes and/or values determined the emotional states or feelings that accompanied your experiences?

5. What patterns or regularities do you find in your responses? What do those tell you about yourself?

C-4 Questions.

6. What questions are raised by your record of your feelings that you would like to have answered? Who could best answer them? Why?

D-1 Evaluative Feedback.

7. How did you feel as you were listening to your tape?

8. Are you satisfied with your responses? Why or why not?

LISTENING ACTIVITY: THE LOOK IS EVERYTHING

Primary Competency Developed:

C. Communicating Feelings.

2. Providing and interpreting non-verbal and graphic, empathic cues.

Secondary Competencies Developed:

B. Analysis of the Situation in Which Feelings Are Expressed.

1. Inviting and recognizing the expression of feeling.

A. Analysis of Self and Others.

2. Determining the communicator's (self or others) emotional state.

Learning Objective:

The students will identify and use non-verbal cues to express feelings.

Description of Activity:

The students will listen again to their tapes from the previous activity. They will list any emotion or feeling cues that come from vocal quality rather than from what is said. Erasing their tapes, they will then use them to record themselves using a nonsense word to express different emotions, for example: love, hate, anger, frustration, fear, joy, apathy.

Students will then listen as a friend who knows them will list any physical characteristics which cue their feelings. Students will compare the friends perceptions with their own. Using pictures from magazines they will create a collage of their own physical expressions of emotions. Students may exchange tapes and collages and attempt to identify the emotions expressed.

Class Discussion Probes:

Primary Competency:

C-2 Non-Verbal and Graphic Cues.

1. What physical cues express feeling? Try to describe specific cues that express specific emotional feelings?

2. Do we all agree on this? Why or why not?

3. What vocal qualities are used to express feelings? Are these any more univeral than physical cues?

4. Are some emotions more readily cued? Why?

5. Have you ever experienced a contradiction between emotional intent of words and the emotional intent of vocal and physical behavior? Which do you believe? Why?

Secondary Competencies:

B-1 Recognizing-Expression.

6. How are physical and vocal non-verbal cues important in inviting expression of feeling? In interpreting expression of feeling? In which are they most important? Why?

A-2 Emotional State.

7. Are some emotions more readily cued? Why?

8. Have you ever experienced a contradiction between emotional intent of words and the emotional intent of vocal and physical behavior? Which do you believe? Why?

SOMETIMES TWO MAKES ONE

Focus of Capsule:

Relating to important others like friends, parents, and teachers engages quite naturally a host of emotions. Ninth graders are trying out new feelings, new patterns of dialogue as avenues of seeing oneself and seeing others. The capsule will focus on a number of familiar areas of concern for young people such as developing loyalities and new friendships, sharing feelings or more time with someone else.

Overview of Activities:

The reading offers chances for students to consider the many forms of "togetherness" that emerge in friendships. Students will write a letter of feeling experienced for another. The speaking and listening activities will involve students in dyadic situations where feelings are being expressed and non-evaluative responses are required. Students will role-play a dyadic interaction where feelings are expressed and responded to.

WRITING ACTIVITY: FEELING COMES FIRST

Primary Competency Developed:

C. Communicating Feelings.

1. Expressing and attending to feelings.

Secondary Competencies Developed:

C. Communicating Feelings.

4. Initiating, responding to, and anticipating questions about feelings.

A. Analysis of Self and Others.

2. Determining the communicator's (self or others) emotional state.

Learning Objective:

The students will demonstrate ability to reveal personal feelings and ideas through letter writing.

Description of Activity:

Pre-Writing:

1. Think of a friend you have. Rather than saying simply that "we get along," what characteristics or qualities of this friendship make it different from other ties you have?

2. How is this friendship different than others you have? How is it the same?

3. Jot down some ideas in response to these questions. Take ten minutes to do this.

4. Based on your notes, write a sentence or two which may help you get started for your writing assignment.

Class Writing Assignment:

Here is the student task:

1. Audience: Choose someone with whom you want to express some feeling towards. This can be a family member, friend, teacher, or someone living far away. In picking your audience, make sure you choose someone who would listen to you and someone who you feel strongly about or with whom you have shared important emotions.

2. Subject: Define or illustrate your feeling. Use examples, quotations, shared experiences ("remember when . . .") or any ideas which will clarify just what you mean.

3. Occasion: Let a special occasion or time of year help you. This may be an anniversary of your friendship, a season like Christmas New Years, or someone's birthday, maybe even yours. There are

occasions when it's easier to write about a special feeling than at other less exciting times. Special events like a football game, dance, or other school activity are the times when shared feelings and friendships actually begin or develop. Let the occasion help you define your feeling.

4. Format: You may use a "letter to a friend" format. An informal, conversational letter may be the best means for you to say comfortably something about your relationship.

   Another possibility is a three paragraph essay defining your feeling and then offering your audience enough examples, incidents, or illustrations so that the qualities of your feeling or friendship are clear. Remember: Choose someone you know who'll listen to your ideas. And, explain feelings deeply felt and shared.

Post-Writing Activity:

Students should be encouraged to share their written expression with at least two others in class. The teacher will need to assess the "comfort level" of students asked to share their definitions or letters. Editing and proofreading should be a part of this dyadic sharing. In addition, student writers should receive comment on the clarity, unity, development and power of their ideas.

Class Discussion Probes:

Primary Competency:

C-1 Expressing-Attending.

1. Do you find it difficult to express your feelings about someone to them? Could you share the letter with the person it is written for without being uncomfortable? Why?

2. Do you feel you have the writing skills to communicate what you really feel? If not, what do you feel is lacking?

Secondary Competencies:

C-4 Questions.

3. Read your letter carefully. If you were receiving it, what questions would you want to ask of the writer?

A-2 Emotions State.

4. What emotion underlies the feelings expressed in your letter?

5. Would this emotional state be evident to the addressee?

READING ACTIVITY: IT TAKES TWO

Primary Competency Developed:

B. Analysis of the Situation in Which Feelings Are Expressed.

1. Inviting and recognizing the expression of feeling.

Secondary Competencies Developed:

A. Analysis of Self and Others.

1. Identifying the communicator's (self or others) attitudes and values.

2. Determining the communicator's (self or others) emotional state.

C. Communicating Feelings.

4. Initiating, responding to, and anticipating questions about feelings.

D. Responding to Feelings.

1. Providing and accepting evaluative feedback.

Learning Objective:

The students will respond to literature in any form, from any culture, by sharing vicariously the feelings of the character/author.

Description of Activity:

The teacher will select examples of literature in which dyadic feelings play a significant part. Dandelion Wine by Ray Bradbury is packed with such dyadic situations, in particular the friendship of two boys growing up. The number of settings and dialogue excerpts useful for teaching purposes is quite clear. Students can read this novel and enact as well as discuss significant parts. Many passages lend themselves to reading aloud with feeling.

Class Discussion Probes:

Primary Competency:

B-1 Recognizing Expression.

1. Find a passage from the novel (work of fiction) which expresses strong feelings. Share it with the class by reading it aloud.

2. How are the feelings revealed?

3. How are the two characters involved in the feeling situation alike and/or different? Does this result in different approaches to expressing feelings?

Secondary Competencies:

A-1 Attitudes and Values.

4. What values underly the feelings of the member of the dyad?

A-2 Emotional State.

5. Do both members of the dyad seem emotionally stable by your standards? Why or why not?

C-4 Questions.

6. What questions would you ask the characters about their feelings?

D-1 Evaluative Feedback.

7. How does the first character respond to the feeling expressed by the other? Does this response seem justified?

8. How would you respond to the person expressing feeling if you were asked to do so in an evaluative way?

LISTENING ACTIVITY: WALK A MILE IN MY SHOES

Primary Competency Developed:

B. Analysis of the Situation in Which Feelings Are Expressed.

1. Inviting and recognizing the expression of feeling.

Secondary Competencies Developed:

B. Analysis of the Situation in Which Feelings Are Expressed.

3. Recognizing or exercising control when expressing feelings.

C. Communicating Feelings.

2. Providing and interpreting non-verbal and graphic, empathic cues.

3. Inviting and providing verbal non-evaluative feedback.

Learning Objective:

The student will learn about and develop empathic listening skills.

Description of Activity:

A. The teacher plays a recording (on tape) of two poems, "Please Hear What I'm Not saying" and Hugh Prather's "I Am Afraid of Your Silence."

B. Teacher plays a recording of the following message taken from Why Am I Afraid To Tell You Who I Am?

Gut-level communication (emotional openness and honesty) must never imply a judgment of the other. I am simply not mature enough to enter into true friendship unless I realize that I cannot judge the intention or motivation of another. I must be humble and sane enough to bow before the complexity and mystery of a human being. If I judge you, I have only revealed my own immaturity and ineptness for friendship.

Emotional candor does not ever imply a judgment of you. In fact, it even abstains from any judgment of myself. For example, if I were to say to you, "I am ill at ease with you," I have been emotionally honest and at the same time I have not implied in the least that it is your fault that I am ill at ease with you. Perhaps it is my own inferiority complex or my exaggerated concept of your intelligence. I am not saying it is anyone's fault, but simply giving a report of my emotional reaction to you at this time. ...It would probably be most helpful in most cases to preface out gut-level communication with some kind of disclaimer to assure the other that there is not judgment implied. I might begin by saying "I don't know why this bothers me, but it does...I guess I am just hypersensitive, and I really don't mean to imply that it is your fault, but I do feel hurt by what you are saying."

Of course the main thing is that there is in fact no judgment. If I am in the habit of judging the intentions or motivations of another, I should try very hard to outgrow this adolescent habit. I simply will not be able to disguise my judgments, no matter how many disclaimers I make.

On the other hand, if I am really mature enough to refrain from such judgments, this too will eventually be apparent. If I really want to know the intention or motivation or reaction of another, there is only one way to find out: I must ask.

C. Teacher plays a recording of the following statements:

1. I wonder if I ought to start looking for another job. They're reorganizing the company, and what with drop in business and all maybe this is one of the jobs they'll cut back on. But if my boss finds out I'm looking around, maybe he'll think I don't like it here and let me go anyway.

2. That's really a beautiful dress! Where'd you get it?

3. I said I'd do the collecting for him, but I sure don't feel like it. But I owe him a favor so I guess I'll have to do it.

4. I've got a report due tomorrow, an exam the next day, rehearsals every night this week, and now a meeting this afternoon. I don't think I can even fit in eating, and this has been going on all month.

5. I can't understand why they haven't written. They've never been gone this long without at least a card, and I don't even know how to get in touch with them.

6. Thanks for a great evening. The dinner was fantastic, so was the party. Let's do it again.

7. My daughter got straignt A's this year and the high school has a reputation for being very hard. She's a natural student. But sometimes I wonder if she isn't all books. I wish I could help her get interested in something besides studying.

8. Boy, the teacher tells us he'll mark off on our grade every time we're late, but it doesn't seem to bother him when he comes in late. He must figure it's his privilege.

9. I worked up the whole study - did all the studying, the compiling, the writing. It was my idea in the first place. But he turned it into the head office with his name on it, and he got the credit.

10. I don't know whether I'm doing a good job or not. She never tells me if I'm doing well or need to work harder. I sure hope she likes my work.

11. She believed everything he said about me. She wouldn't even listen to my side - just started yelling at me.

12. Look, we've gone over and over this. The meeting could have been over an hour ago if we hadn't gotten hung up on this one point. If we can't make a decision, let's table it and move on.

(Statements should be recorded with attention to acting and using proper inflection and emphasis.) Students should write on a sheet of paper the number of each statement and then any and all feelings you think you hear in the statement. Write only feelings not content. When all are finished compare answers in triads or dyads.

Class Discussion Probes:

Primary Competency:

B-1 Recognizing Expression.

1. What do the poems say about listening, self disclosure and friendship?

2. How does a friend listen?

3. Describe your best friend as a listener.

4. How would your best friend describe you as a listener?

5. What is the main idea of the Powell selection?

6. How does it apply to listening behavior?

7. Does your friend have the qualities of empathic listening implied in this selection?

8. On what do you base your closest friendship? Why?

9. What is empathy?

Secondary Competencies:

B-3 Control.

10. What kind of control need a good listener exercise?

11. Is recognizing control in a speaker an important part of good listening? What can you learn from it?

C-2 Non-Verbal and Graphic Cues.

12. How is watching a part of listening?

13. What must you listen for besides content or word meaning.

C-3 Verbal Non-Evaluative Feedback.

14. What can you do to encourage a person to speak by showing that you are listening?

SPEAKING ACTIVITY: EXPRESS YOURSELF; I ACCEPT YOU

Primary Competency Developed:

C. Communicating Feelings.

1. Expressing and attending to feelings.

Secondary Competencies Developed:

B. Analysis of the Situation in Which Feelings Are Expressed.

2. Evaluating the appropriateness of an expression of feelings.

3. Recognizing or exercising control when expressing feelings.

C. Communicating Feelings.

3. Inviting and providing verbal non-evaluative feedback.

Learning Objective:

Students will express feelings accurately but non-evaluatively.

Description of Activity:

In dyads, have students role-play situations where two people have emotions to express. Each dyad should role-play a different situation, different relationships, etc. Provide the dyad with information about the people and their relationship as well as the situation that they find themselves in. The key here is to have students correctly express their feelings without being critical of the other person.

For example:

Art teacher/student.

Situation: Art teacher lets students do some drawing on the floor. S/He is called out of room for awhile, only to find students screwing around and the room is a mess. The principal walks in. When s/he leaves, the teacher decides to express his/her feelings...

Best friends.

Situation: One of the friends has just broken up with girl or boyfriend. After expressing to friend that s/he still cares for this person, the jilted one finds out that best friend has agreed to go out with the "ex." They run into each other after school.

Parent/teenager.

Situation: Teenager asks parent to use the car on Friday night. Parent says fine. On Friday, parent has an extremely hard day; other car breaks down so parent, forgetting teen's request takes car to meeting and is so

late returning home that teen has to call someone else for a ride. They see each other the next day.

Boy/girl friend.

Situation: Girl has helped boy write a term paper. She spends long hours and has helped a great deal.

Class Discussion Probes:

C-1 Expressing/Attending.

1. Did persons express true emotions/feelings?

2. Did they attend to the feelings of the other party? How do you know?

3. Did the parties understand each others feelings as a result of interaction?

B-2 Appropriateness.

4. Were the parties successful in not criticizing one another.

5. Was there any evident hostility?

B-3 Control.

6. Was there evidence of either party exercising self control to avoid criticism? Did it negatively affect the expression of feeling?

C-3 Verbal Non-Evaluative Feedback.

7. What did either party do to give the other an opportunity to respond non-evaluatively?

9th Grade
Feeling
Small Group

JOIN UP

Focus of Capsule:

Whether we belong to a club, team, or a small group having common interests, very often we need to share our concerns, our feelings within such groups. Because our attitudes and emotions can influence the group's mood or accomplishments, it's important to "air" strong feelings. No group can stay intact without a healthy, honest voice given to feelings of each member. All of us know that things left unsaid can be as harmful as those expressed. Being direct, open, and honest in a small group setting means communicating ideas and feelings. Because the family is probably the most important small group to which we belong, this capsule focuses on expressing and attending to feelings within the family.

Overview of Activities:

Reading about family interaction as seen in the novels suggested gives students a sense of the possible ways people choose to share feelings. Cooperating in group writing suggests to students the brainstorming power of the small group and the motivating impetus of the group process for other writing tasks. Role-playing effective expression of feelings within the family and practicing them at home lead to an opportunity to listen for empathic responses.

READING ACTIVITY: WHAT'S IN A GROUP?

Primary Competency Developed:

D. Responding to Feelings.

1. Providing and accepting evaluative feedback.

Secondary Competencies Developed:

B. Analysis of the Situation in Which Feelings Are Expressed.

1. Inviting and recognizing the expression of feeling.

C. Communicating Feelings.

2. Providing and interpreting non-verbal and graphic, empathic cues.

Learning Objective:

After reading a novel or play wherein failure to communicate feelings within a family causes tension, the students will explain how such tensions might have been avoided by providing or accepting evaluative feedback.

Description of Activity:

The teacher will provide the students with a selection of books in which family tensions and problems are caused by a failure on the part of family members to communicate feelings. These books might include Dinky Hocker Shoots Smack, Death of A Salesman, and The Glass Menagerie. Each student will choose and read a selection. In small groups of students choosing the same book, a discussion should center around the discussion probes.

Class Discussion Probes:

Primary Competency:

D-1 Evaluative Feedback.

1. Do you feel that the characters in your book would be receptive to evaluative feedback if it were offered?

2. What would have to happen to make this possible?

3. What problems come about because of a failure to communicate feelings?

Secondary Competencies:

B-1 Recognizing Expression.

4. Does any member of the family portrayed in your book make any attempt to express his/her feelings in a non-evaluative way?

5. Does any character seem to feel that some communication of feelings would be desirable?

6. Which character do you believe is mostly to blame for a lack of communication?

7. What steps would you recommend for each character to improve the lack of communication within the family?

C-2 Non-Verbal and Graphic Cues.

8. Does any character give any non-verbal cues which ought to be recognized by another family member as a cry for help or an appeal to listen?

WRITING ACTIVITY: DOING IT TOGETHER

Primary Competency Developed:

C. Communicating Feelings.

1. Expressing and attending to feelings.

Secondary Competencies Developed:

A. Analysis of Self and Others.

1. Identifying the communicator's (self or others) attitudes and values.

2. Determining the communicator's (self or others) emotional state.

B. Analysis of the Situation in Which Feelings Are Expressed.

1. Inviting and recognizing the expression of feeling.

3. Recognizing or exercising control when expressing feelings.

C. Communicating Feelings.

2. Providing and interpreting non-verbal and graphic, empathic cues.

4. Initiating, responding to, and anticipating questions about feelings.

Learning Objective:

The student will contribute to a small group writing project that will examine the ideal communication pattern within one kind of small group - the family.

Description of Activity:

This writing will occur mostly in class in groups of 4-5 students. Each student is responsible to the group for the creation and coordination of at least three sentences into a unified paragraph or two summarizing the "ideal" family from the standpoint of communication of feelings. Group writing accomplishes several aims:

1. It motivates the reluctant writer and assures him/her some amon of writing success.

2. It taps the natural creativity of a small group.

3. It suggests to students that others have worthwhile ideas worth incorporating into a summary statement.

4. It reflects some of the dynamic interactive skills and phenomena that occur in small groups - both real and literary.

The teacher calls for words or phrases suggested by the "ideal family" concept - about ten words should be enough, although multiple student contributions are certainly encouraged. Students are then asked to use any of the words in creating 2-3 sentences aimed at depicting the most dominant impressions or feelings about groups as experienced in this unit.

Then, in groups of four or five, student will attempt to merge comments into one or two paragraphs having unity, coherence, and development.

Editing and discussion of ideas should be done in class. The teacher will assign each group a leader who will moderate the "sentence contributors" and read aloud to the entire class the "group theme."

Class Discussion Probes:

Primary Competency:

C-1 Expressing/Attending.

1. How do the written papers recommend that families express feelings? Attend to them?

Secondary Competencies:

(In each case the probe is to determine whether the student papers have included a competency as part of an idea communication situation in a family.)

A-1 Attitudes and Values.

2. How can someone identify the communicator's attitudes and values?

A-2 Emotional State.

3. Were you able to determine the communicator's emotional state? How?

B-1 Recognizing Expression.

4. What suggestions did the papers give to help families invite and recognize the expression of feeling?

B-3 Control.

5. What are some suggested ways to recognize or exercise control when expressing feeling?

C-2 Non-Verbal and Graphic Cues.

6. What does the paper say about providing non-verbal empathic cues?

C-4 Questions.

7. What clues does the paper offer about initiating, responding to and anticipating questions about feelings?

SPEAKING ACTIVITY: EXPRESSING FEELINGS WITHIN FAMILIES

Primary Competency Developed:

C. Communicating Feelings.

1. Expressing and attending to feelings.

Learning Objective:

The student will role-play and then practice in his/her own family environment effective techniques for expressing and attending to feelings.

Description of Activity:

Each group should role-play family situations brought to the group by group members. Each student should have the opportunity to play "parent" in a role-play situation. Through the role-play experiences, students can try several strategies for expressing feelings in a family situation. Emphasis should be placed on honest, non-evaluative expression of feelings within the family. The group should select one situation and prepare a short "drama" to give to the class that recreates the event and suggests a successful resolution of the communication problem.

As a "homework" assignment, each student should be required to practice honest, non-evaluative expression of feelings at home and to discuss communication problems within their family with parents and siblings. The group can help to create these discussion questions. After this experience, the group should prepare an oral report that summarizes members' experiences and their reactions to the experience.

Class Discussion Probes:

C-1 Expressing/Attending.

1. How do you usually express feelings in your family? What reactions do parents and siblings in your family usually have?
2. What problems are created by expressing your feelings to parents or siblings?
3. Who can you communicate with most easily in your family?
4. Why is it difficult to share feelings?

5. Can you empathize with your parents? Why or why not? What does this mean? Do they empathize with you?

6. Do your parents openly express affection for one another? How?

7. How much do you self-disclose to your family?

8. What role does trust play in your family?

9. As you worked on your role-play activity, which strategies seemed to be most effective? What happened?

10. What is there about the family as a group that makes it unique? What kinds of communication behaviors and problems result from the uniqueness of the family group?

LISTENING ACTIVITY: LISTEN MY CHILDREN

Primary Competency Developed:

D. Responding to Feelings.

1. Providing and accepting evaluative feedback.

Secondary Competency Developed:

B. Analysis of the Situation in Which Feelings Are Expressed.

1. Inviting and recognizing the expression of feeling.

2. Evaluating the appropriateness of an expression of feelings.

3. Recognizing or exercising control when expressing feelings.

Learning Objective:

The student will attend to the responses h/she receives to a non-evaluative expression of feeling sufficiently to be able to discuss them in relationship to affect competencies.

Description of Activity:

Each student is to make a non-evaluative expression of feeling in his/her family situation about something important to him/her, but previously unexpressed. The student should be sure to understand the proper techniques before attempting this. Then h/she listens carefully to the responses (perhaps "attends" is a better word as it involves more than simple listening) so that s/he will be able to respond to the following discussion probes.

Class Discussion Probes:

Primary Competency:

D-1 Evaluative Feedback.

1. Did you receive any evaluative feedback in response to your non-evaluative expression of feelings? What?

2. How did you feel about that response? Did you express these feelings?

Secondary Competencies:

B-1 Recognizing Expression.

3. In what sense does an expression of feeling influence an invitation to express feelings?

B-2 Appropriateness.

4. Did you regard the responses you received to your expression of feelings as appropriate? Why? How would you prefer to have been received?

5. Did anyone suggest that your expression of feeling was inappropriate? Why? Do you agree?

B-3 Control.

6. Did either you or any member of your family exhibit evidence of control of feeling in this situation?

FEELING - SOMETHING MORE THAN

Focus of Capsule:

This unit centers on the larger contents of an "extended" family, a community, one's country or culture. Students will discover that many acceptable forms of written and spoken expressions can show deep feelings and that these deep feelings can be appreciated and/or understood by them, that these expressions will convey feelings of attitudes and values, the emotional state of the communicator and the emotional state which the communicator is seeking to imbue in the reader/hearer.

Overview of Activities:

The activities in this capsule are designed to show how emotions and feelings can be communicated to a public audience. Students will first read and analyze a short story in which the characters have not appreciated each other until a third force is brought to bear upon them, when they or at least one of them learns to express feelings and emotions that are central to their relationship. Next will come a written activity in which students will either analyze emotions they have felt in a public situation or create a dialogue or monologue in which they speak to someone whom they have had difficulty communicating with in a public sort of way. Having gained this insight, they will then move on to doing a dramatic reading of a children's story or creative piece to children, and they will end the unit by listening to serious speeches aimed at creating an action on the part of the audience because of what is said and how it is said.

READING ACTIVITY: CAN WE TELL EACH OTHER?

Primary Competency Developed:

B. Analysis of the Situation in Which Feelings Are Expressed.

1. Inviting and recognizing the expression of feeling.

Secondary Competency Developed:

A. Analysis of Self and Others.

2. Determining the communicator's (self or others) emotional state.

Learning Objective:

Students will analyze when, why, and how someone might express deep seated feelings which relate to family experiences.

Description of Activity:

The students will read a short story such as "the Scarlet Ibis" or "Snow Goose" or "Raymond's Run" in which the major character does not, until later or after a crisis understand his/her emotions or express them to someone else within the context of the story. The class will discuss the short story after completion of the reading with emphasis placed on the public expression of feelings and how one handles those situations.

Class Discussion Probes:

Primary Competency.

B-1 Recognizing Expression.

1. Where did the author do his/her best writing in capturing the emotions of the narrator or the characters involved in the situation?

2. What do the characters learn about their feelings and about the expression of those feelings?

3. How do the characters come to understand their relationships with others in the stories, and how these relationships are based more upon response to feelings than upon response to family, friends or other non-feeling means of relationship?

Secondary Competency:

A-2 Emotional State.

4. What words contributed to the feelings of the audience through their literal or figurative meanings?

5. What images, scenes, or language contributed to the emotional impact of the theme of the literature?

WRITING ACTIVITY: I WILL TELL YOU

Primary Competency Developed:

C. Communicating Feelings.

1. Expressing and attending to feelings.

Secondary Competency Developed:

B. Analysis of the Situation in Which Feelings Are Expressed.

2. Evaluating the appropriateness of an expression of feelings.

Learning Objective:

Students will write a statement in which they analyze emotions others have tried to produce in them as members of an audience or a statement in which they communicate an emotion they have had difficulty expressing to someone before.

Description of Activity:

Students will write to either create an emotion or feeling, or to analyze emotions they have felt within a designated situation. The assignment, in other words, might be creative or it might be analytical. If the student writes creatively, s/he might do so through a dialogue in which the student says something s/he would like to say but has felt restrained from doing so for a number of reasons. Or the student might write a monologue from an imagined voice expressing emotion or feeling about a situation. If the student decides to write an analytical statement, s/he might choose to analyze the emotions cheerleaders seek to develop in a crowd at a basketball game or a pep session, or the emotions a speaker sought to develop within his/her public audience in a published piece of literature such as Brutus' speech from Julius Ceasar or Emily's "Return to Life" scene from Our Town. Before writing, the students should discuss with the instructor their understanding of the audience to whom they are writing and what injunctions against full expression of emotion their audience might expect.

Class Discussion Probes:

Primary Competency:

C-1 Expressing/Attending.

1. What feelings did you wish to express in your writing?

2. Were you successful at doing so?

3. Did the feelings you expressed seem suitable to the audience you were aiming at?

4. What words, sentence structure, or organization helped you to achieve success?

5. If you analyzed a situation for its emotional impact, what approach did you use? (For instance: how did you decide intent, delivery and impact of the emotion?)

Secondary Competency:

B-2 Appropriateness.

6. What do you think would be your audience's reaction to the feelings you expressed in your writing?

7. Why would your expression be acceptable or unacceptable to that audience?

8. What would be the reaction of general leadership to your statement? Would your writing help a general audience understand the concept you were communicating?

9. How did word choice, sentence structure, or organization help you achieve your purpose?

10. What were the emotional cues you captured in your written statement?

SPEAKING ACTIVITY: BE LIKE A CHILD

Primary Competency Developed:

C. Communicating Feelings.

1. Expressing and attending to feelings.

2. Providing and interpreting non-verbal and graphic, empathic cues.

3. Inviting and providing verbal non-evaluative feedback.

Secondary Competency Developed:

A. Analysis of Self and Others.

2. Determining the communicator's (self or others) emotional state.

Learning Objective:

The students will read a selection expressively, communicating the emotions of the selection for an audience that is younger than they and then evaluate their product through feedback time provided between the students and the audience.

Description of Activity:

The instructor should make arrangements with a local elementary school or have students make those arrangements, so students may present a prepared storytelling or reading to a younger audience. The ninth graders will select stories with action, dialogue and emotional content that will appeal to younger children. They will practice their readings with each other in class, paying particular attention to the necessity for exaggeration in facial expression, gestures, movement in their delivery. When the students are ready, the actual presentation to an elementary grade or group should be made. Following the reading, the reader should ask some basic questions of his/her audience--questions about the emotions which the audience felt. This kind of feedback should make clear to the reader the level of his/her success in communicating the emotions he/she felt were in the story or selection.

Class Discussion Probes:

Primary Competency:

C-1 Expressing/Attending.

1. What words or verbal structures did you have to emphasize to your delivery to focus the emotions you wanted to express to your audience?

C-2 Non-Verbal and Graphic Cues.

2. How did you provide through facial expressions, gestures, and movement for the fullest communication of the emotion of your piece as possible?

3. Did you use variety in your facial expressions, gestures and movement?

4. How did pausing between words, using stress or pitch help you convey emotions?

C-3 Verbal Non-Evaluative Feedback.

5. What questions elicited the kind of feedback you were looking for following your reading?

6. Is there a recognizable structure to the phrasing of those questions?

7. How did your own stance, non-verbal communication, etc. help in eliciting the kind of feedback you wanted?

Secondary Competency:

A-2 Emotional State.

8. How did you decide what emotions the story writer wanted to convey?

9. What aspects of analysis did you have to pay attention to (such as theme, sentence structure)?

LISTENING ACTIVITY: FEELINGS BENEATH THE WORDS

Primary Competency Developed:

A. Analysis of Self and Others.

1. Identifying the communicator's (self or others) attitudes and values.

2. Determining the communicator's (self or others) emotional state.

Secondary Competency Developed:

D. Responding to Feelings.

2. Initiating and accepting the expression of positive feelings about self.

3. Initiating and accepting the expressions of negative feelings about self.

Learning Objective:

The students will be able to listen for verbal and non-verbal signals of emotion in a formal speech aimed at a defined audience.

Description of Activity:

The instructor should obtain recordings of public speeches that have been particularly successful in arousing emotions within an audience. These speeches may range from Patrick Henry's "Give Me Liberty" to Martin Luther King, Jr.'s "I Have a Dream" to John F. Kennedy's "Inaugural Address," to Douglas McArthur's "Farewell to the Cadets." Students should listen to these speeches either as a class or in small groups, listening for the emotions which the speaker intended to inspire and how s/he intended to do so. Discussion should deal with how the main ideas are enhanced by the addition of emotion in both words and presentation.

Class Discussion Probes:

Primary Competency:

A-1 Attitudes and Values.

1. What is the primary purpose of the speech you listened to?

2. What other purposes did the speaker have in mind?

3. Were the attitudes and values expressed opposite those of the speaker's audience?

4. Were the attitudes and values expressed opposite those which you hold?

A-2 Emotional State.

5. What emotions did the speaker express?

6. Were those emotions separate from the words s/he used?

7. Did the speaker pack the speech with loaded vocabulary to create the emotion or feelings intended?

Secondary Competency:

D-2 Positive Feelings.

8. What positive feelings did you receive from listening to the speech?

9. Were these positive feelings intended? How do you know?

10. Were these positive feelings communicated strictly through the words of the speech?

D-3 Negative Feelings.

11. What negative feelings did you receive from listening to the speech?

12. Were these negative feelings intended? How do you know?

13. Were these negative feelings communicated strictly through the words of the speech?

THE HUMAN FAMILY

Focus of Capsule:

In this capsule, students will express feelings, values and attitudes of their own and learn to identify and empathize with feelings, values, and attitudes by others through media.

Once we begin to examine our links with others from friends to families, from our community to our culture, only one more thought leads us to envision ourselves as part of the human family. The world as a "global village" means that we all share the earth, its gifts, and the conflicting values or lifestyles each culture offers. Underneath all the variations lies a unity inherent in the human condition - birth, life, food, hunger, poverty, joy, love, anger, fear, even death. No matter who we are or where we live, each person faces or avoids these common experiences. Expressing feelings in a mass communication setting means students must see that despite our human, cultural differences, we are alike in many ways.

Overview of Activities:

All people share basic feelings such as joy, love, anger and fear. It is as important as a sender and a receiver of communication to recognize these similarities. This capsule directs the students to explore how, despite our human cultural differences, we are alike in many ways.

First, the students will read newspaper editorials and identify the issues and concerns of the writers, the writers' point of view, and the writers' feelings. as expressed by connotative wording. Secondly, students will write an editorial of their own, allowing their feelings to motivate their selection of the issue, but made aware that facts and sound reasoning are important as well. In addition, students will view some films and/or TV movies that express deep feelings, exploring how feelings were prominently communicated through the medium viewed. Finally, students will create a pictorial presentation that expresses a feeling.

READING ACTIVITY: WE ALL GET MAD

Primary Competencies Developed:

A. Analysis of Self and Others.

1. Identifying the communicator's (self or others) attitudes and values.

2. Determining the communicator's (self or others) emotional state.

B. Analysis of the Situation in Which Feelings Are Expressed.

1. Inviting and recognizing the expression of feeling.

Secondary Competency Developed:

D. Responding to Feelings.

1. Providing and accepting evaluative feedback.

Learning Objective:

Given a number of newspaper editorials, the students will be able to identify the main issue or concern expressed by the writer, and the writers' feelings concerning that issue.

Description of Activity:

Students will be given a number of editorials gathered from at least two different newspapers. In small groups, students will read the editorials and answer questions identified in the class discussion probes.

Class Discussion Probes:

Primary Competencies:

A-1 Attitudes and Values.

1. What were the major issues and concerns addressed in each editorial?

A-2 Emotional State.

2. What feelings or emotions were expressed by the author?

B-1 Recognizing Expression.

3. What connotative words were used that helped you recognize the writers' feelings?

Secondary Competency:

D-1 Evaluative Feedback.

4. Did you agree with the author's point of view?

5. Did the author use good reasoning, along with expressing his/her feelings? Identify.

6. Did the author's feelings get in the way of what s/he was trying to say? Why?

WRITING ACTIVITY: TELL IT AS YOU LIKE

Primary Competencies Developed:

A. Analysis of Self and Others.

1. Identifying the communicator's (self or others) attitudes and values.

C. Communicating Feelings.

1. Expressing and attending to feelings.

Learning Objective:

Given a number of newspaper editorials which the students have analyzed in terms of form and expressions of feelings, the students will be able to write an editorial intended for a mass audience about an issue s/he feels strongly about.

Description of Activity:

Each student will write an editorial which expresses a strong feeling about an issue important to the student. It is important that the students identify their intended audience as a mass audience, and that they recognize the need for some objectivity.

Class Discussion Probes:

A-1 Attitudes and Values.

1. What current issues, such as legalizing marijuana, abortion, or capital punishment, do you feel strongly enough about to take a stand?

2. Identify the issue you feel most strongly about. What personal values does your attitude about this issue reflect? (Religion, family beliefs, morals, etc.)

C-1 Expressing/Attending.

3. What were the major feelings you were trying to express in your editorial?

4. What reasons did you give for feeling as you did?

5. What reasons did you give your audience for feeling as you do about the issue?

6. What connotative or emotion-laded words did you use in expressing your feelings?

7. Do you feel a general (mass) audience would accept your point of view?

LISTENING ACTIVITY: THE MEDIUM IS THE MESSAGE

Primary Competencies Developed:

A. Analysis of Self and Others.

2. Determining the communicator's (self or others) emotional state.

B. Analysis of the Situation in Which Feelings Are Expressed.

1. Inviting and recognizing the expression of feeling.

C. Communicating Feelings.

2. Providing and interpreting non-verbal and graphic, empathic cues.

Secondary Competency Developed:

D. Responding to Feelings.

1. Providing and accepting evaluative feedback.

Learning Objective:

Shown examples of films and/or TV movies that express deep feelings, students will be able to identify how music, lighting, camera angles and non-verbal communication can be used to express feelings.

Description of Activity:

Have the students view some films and/or TV movies that express deep feelings, for example, "Romeo and Juliet," West Side Story," "A Patch of Blue," and "Guess Who's Coming to Dinner." Excerpts from TV movies, like "Holocaust," or "Shogun" would also work. The scenes of "Shogun" of Japenese dialogue would be excellent as a tool for studying facial expression, music and other non-verbal feelings, because you can't understand the dialogue. (Turning off the sound in others would work for non-verbal communication interpretation, as well. Also early silent films such as Chaplin could be used.) Discussion should center on how the music, images, and non-verbal expression of the characters set the mood and express emotion. Films like "R & J" and "W.S.S." are also excellent for discussing how people express feelings in very emotional situations.

("The Art of Film" would be a valuable teacher resource for this activity.)

Class Discussion Probes:

Primary Competencies:

A-2 Emotional State.

1. What feelings were prominently communicated by some of the characters? How?

B-1 Recognizing Expression.

2. How did lighting, camera angles, music, and sound help to express feelings.

C-2 Non-Verbal and Graphic Cues.

3. How did a character's bodily action, facial expression and vocal cues express his or her feelings?

Secondary Competency:

D-1 Evaluative Feedback.

4. What feelings did the film arouse in you?

5. Did you cry? Have you ever cried in a movie?

6. Did you feel a different response than the one the filmmaker intended you to feel? What made you react in that way?

7. Did you respond, by crying, or laughing, etc. appropriately? What techniques were used to evoke that response in you?

SPEAKING ACTIVITY: FEELINGS

Primary Competency Developed:

C. Communicating Feelings.

1. Expressing and attending to feelings.

2. Providing and interpreting non-verbal and graphic, empathic cues.

Secondary Competency Developed:

D. Responding to Feelings.

1. Providing and accepting evaluative feedback.

Learning Objective:

Given a feeling, students will be able to create a pictorial presentation which expresses that feeling.

Description of Activity:

The students will create a pictorial presentation that expresses one feeling. They may use original photographs, magazine pictures, slides or original drawings, which can be put on a poster or in a booklet. Pictures of facial expressions, body stances, gestures may all be suggested.

Class Discussion Probes:

Primary Competency:

C-1 Expressing/Attending.

1. What feeling did you choose to communicate?

2. Why did you choose that particular feeling?

C-2 Non-Verbal and Graphic Cues.

3. What non-verbal communication was there in your pictures in terms of peoples' facial expressions, eyes and mouths, gestures, and posture?

4. Did colors signify any particular feelings?

5. Did the setting of the picture add to the feeling?

6. Did the camera shots in terms of close-ups or in terms of the angle from which the shot was taken affect the feeling?

D-1 Evaluative Feedback.

7. Which poster or booklet was the easiest to identify?

8. Why was it difficult to identify the feeling in some of the presentations?

MASTER LIST

ALTERNATIVE CURRICULUM DESIGN IN ENGLISH/COMMUNICATION FOR GRADES 9 AND 10

III. IMAGINATIVE COMPETENCIES

A. Non-Verbal Fluency

1. Assigning (conveying) meaning to (through) non-verbal communication

2. Using and discriminating various sounds and voices (paralanguage)

B. Verbal Fluency

1. Using and appreciating a rich vocabulary (word fluency)

2. Using and appreciating ideational fluency

3. Using and appreciating metaphoric thinking (associational fluency)

4. Using and appreciating messages that have a restricted structure (headlines, captions, telegrams, etc.: expressional fluency)

C. The Forms of Recreative Communication

1. Telling and appreciating jokes and stories

2. Participating in and appreciating the role-playing of characters

3. Participating in and appreciating dramatizations of events, stories, or plays

4. Participating in and appreciating solo or group oral readings and interpretations

5. Participating in and appreciating the recreation of mediated or unstructured forms

D. The Forms of Creative Communication

1. Inventing and appreciating unusual forms (pun, riddle, rhyme, and limerick)

2. Inventing and appreciating poetic forms (sonnet, ballad, free and blank verse, etc.)

3. Inventing and appreciating prose forms (short story, novel, and descriptive essay)

4. Inventing and appreciating dramatic forms (monologue, musical, comedy, tragedy, etc.)

5. Inventing and appreciating mediated or unstructured forms

BELIEVE IT OR NOT!

Focus of Capsule:

Imagining is a rich stream of life-sustaining activity that is carried on during day and night. Although imagining is at the root of all creative activity, it is often suppressed in schools or society unless pragmatically directed. This capsule initiates the importance and appropriateness of self imaginings supported by Wallace Steven's suggestion that even facts are supreme fictions, imagined truths. An exploration of the interactive worlds of reality and imagination will enrich the student's creative and critical skills -- especially those imaginings which shape self concepts.

Overview of Activities:

This capsule begins with the students reading literature with characters who deprive, sustain or enrich their lives by imagining. Students then create characters who use imagining in imaginary worlds. Moving back into the "real" world, students will orally direct a guided fantasy which they have written, and other students will listen and follow their self-explorations. Patterns of response, developed by imagining, can be used by the self to escape reality or to enrich insights for the self coping with reality.

READING ACTIVITY: KEY TO ALL KINGDOMS

Primary Competency Developed:

D. The Forms of Creative Communication.

3. Inventing and appreciating prose forms (short story, novel, and descriptive essay).

4. Inventing and appreciating dramatic forms (monologue, musical, comedy, tragedy, etc.).

Secondary Competency Developed:

B. Verbal Fluency.

1. Using and appreciating a rich vocabulary (word fluency).

2. Using and appreciating ideational fluency.

Learning Objective:

The student will read words of literature structured by the imagining self in order to distinguish between fantasy, reverie, dreaming, imagining, and creating.

Description of Activity:

The students will read selected works which illustrate imagining at an intrapersonal level or imaginative works. Examples of ghost stories that inter-space imagining are "Occurrence at Owl Creek Bridge" by Ambrose Bierce or the "Secret Life of Walter Mitty" by James Thurber. Novels which move between two worlds are I Never Promised You a Rose Garden, The Eyes of the Amaryliss, Owl Service or A Connecticut Yankee in King Arthur's Court. Completely imaginary worlds are exemplified by The Dune Trilogy, The Earth Sea Trilogy or LOTR. Non-fiction works are The Three Faces of Eve. Films are "Mindscape," "Idiot...Genius," "Toilette," and "Its a Wonderful Life."

Class Discussion Probes:

Primary Competency:

D-3 Prose Forms. AND D-4 Dramatic Forms.

1. How are imaginings healthy?

2. How has our society authorized some forms of imagining?

3. How can imagining create realities and truths?

4. Why are fantasies always journeys of self discovery?

5. How do you distinguish among fantasy, reverie, dreams, imagining and creating?

Secondary Competency:

B-1 Word Fluency.

6. Do you think that a rich vocabulary improves one's ability to imagine?

7. How would you characterize the vocabulary in the selections you read for this activity?

B-2 Ideational Fluency.

8. How does the writer's imagination enhance any ideas which s/he expresses?

WRITING ACTIVITY: TWO DIFFERENT WORLDS

Primary Competency Developed:

D. The Forms of Creative Communication.

3. Inventing and appreciating prose forms (short story, novel, and descriptive essay).

Secondary Competency Developed:

B. Verbal Fluency.

2. Using and appreciating ideational fluency.

Learning Objective:

The students will write a fable, a short short story, or a short story of a scene in which a character moves from reality to a fantasy world and returns.

The students will recognize that fantasy is not only intrinsically self-satisfying but can be used to create solutions.

Description of Activity:

The students will create characters who move between worlds of fantasy and reality. While in the world of fantasy, the character should solve a conflict or discover a solution that is carried back to the real world. Maps can be drawn to enrich the reality of the fantasy world. Examples can be drawn from literature, comics and comic strips, films: "Superman," "Sword and the Stone," "Batman and Robin," and "Snoopy and the Red Baron."

Class Discussion Probes:

Primary Competency:

D-3 Prose Forms.

1. Do you respond differently to animal and human characters in fantasy? Why?

2. Are different techniques used in analyzing fantasy and non-fiction? Explain.

3. Explore how writing reveals the mind of the writer rather than the world.

4. Did you experience any difficulties moving from the fantasy world to the real world?

5. In what sense can a fantasy be credible?

Secondary Competency:

B-2 Ideational Fluency.

6. How do you write? What steps do you take to assure that your flow of ideas is not interrupted and hindered by considerations of form, style, or conventions of writing?

SPEAKING ACTIVITY: WHISTLE A HAPPY TUNE

Primary Competency Developed:

D. The Forms of Creative Communication.

1. Inventing and appreciating unusual forms (pun, riddle, rhyme, and limerick).

Secondary Competency Developed:

C. The Forms of Recreative Communication.

1. Telling and appreciating jokes and stories.

Learning Objective:

The student will orally deliver a guided fantasy written by the student which includes a crisis moment.

The student will include vivid and picturesque descriptions.

Description of Activity:

The student will orally direct the class in a (guided fantasy) written by the student in which the character faces an unpredictable, mysterious, or fearful physical or psychological situation. Students must then imagine their solutions to the crisis moment. An understanding of archetypes and literary symbolism should be used to enrich the fantasies. The teacher should model the focus and delivery of the fantasy but not give "solutions" or explanations of the students' imaginings. Students will even share, if they choose to, their plot lines and insights.

Class Discussion Probes:

Primary Competency:

D-1 Unusual Forms.

1. How does a guided fantasy differ from day/night dreams?
2. Why is speaking different than just imagining?
3. How is it that vivid language enhances imagining?
4. Why do dreams and imaginings have a narrative form?

5. What types of people can be imagined who threaten your social relationships?

Secondary Competency:

C-1 Jokes and Stories.

6. What physical devices did you use in telling your fantasy?

7. How did you use your vocal non-verbal skills to enhance your fantasy?

LISTENING ACTIVITY: WHERE HAVE ALL THE SELVES GONE?

Primary Competency Developed:

D. The Forms of Creative Communication.

1. Inventing and appreciating unusual forms (pun, riddle, rhyme, and limerick).

Secondary Competencies Developed:

C. The Forms of Recreative Communication.

1. Telling and appreciating jokes and stories.

A. Non-Verbal Fluency.

1. Assigning (conveying) meaning to (through) non-verbal communication.

2. Using and discriminating various sounds and voices (paralanguage).

Learning Objective:

The student will imagine the self in a variety of novel situations, roles, times and places.

The student will speculate on intrapersonal communication in strange and threatening situations, listening to the self.

Description of Activity:

(This activity is the receptive aspect of the speaking activity.) Students will listen to and imagine responses to a crisis-oriented guided fantasy. The students will imagine themselves as the main character of the narrative and be prepared to tell the speaker of their personal imaginings. Students should appreciate and rely on intrapersonal imaginings as they discover themselves as being "in process" beyond logic but initiated and sustained by controlled language.

Class Discussion Probes:

Primary Competency:

D-1 Unusual Forms.

1. How is imagining communicating with the self?

2. What kind of language affects your imaginings, your moods, attitudes and self-concepts?

3. When do you fantasize? Why?

4. How do you listen to your fantasies? How do you respond?

5. When is your imagination most active and creative? Is there a pattern? What kinds of things do you fantasize about?

Secondary Competencies:

C-1 Jokes and Stories.

6. Why should imagined responses "belong" to the imaginer?

7. Why shouldn't everyone be required to share what they imagine during the guided fantasy?

A-1 Non-Verbal Communication.

8. What non-verbal physical techniques did you appreciate in others' guided fantasies? Did they help your own fantasizing?

A-2 Sounds and Voices.

9. What vocal, non-verbal techniques can you identify from others guided fantasies? How did they help you in your own?

IT TAKES TWO TO TANGO

Focus of Capsule:

Dialogue is the essence of dyadic interaction. Thus the focus of this capsule is on the creation and appreciation of imaginative dialogue.

Overview of Activities:

The listening activity is an interview by the teacher of a creative personality in the community that will expose students to the ideas and motives of a creative, imagining individual, and the interplay of dialogue between two individuals. In the speaking activity, students break into dyads to role-play an unusual job interview. The reading activity consists of reading a story rich in dialogue and a play to study how character is revealed by dialogue. The writing activity requires students to write an imaginative dialogue between two characters.

LISTENING ACTIVITY: AND HERE'S....JOHNNY!

Primary Competencies Developed:

A. Non-Verbal Fluency.

1. Assigning (conveying) meaning to (through) non-verbal communication.

2. Using and discriminating various sounds and voices (paralanguage).

B. Verbal Fluency.

1. Using and appreciating a rich vocabulary (word fluency).

2. Using and appreciating ideational fluency.

3. Using and appreciating metaphoric thinking (assoicational fluency).

Learning Objective:

Given a formal, live interview of a creative individual by the teacher, the students will be able to identify the elements of this creative personality and reiterate how this individual works at his/her art.

Description of Activity:

The teacher will interview a local creative personality (TV producer, artist, sculptor, actor, poet, author) about the nature of the creative life. Students should listen carefully to discover clues to this creative personality and how the person works at his/her craft. Students should be encouraged to ask questions of the interviewee when the formal interview is over. It would probably be best to have the students prepare their questions ahead of time.

Class Discussion Probes:

A-1 Non-Verbal Communication. AND A-2 Sounds and Voices.

1. What examples of non-verbal communication did you observe? What did these tell you about the communicator? How important were the non-verbal cues in helping you learn about his person's personality?

2. How does this creative person use non-verbal communication in his/her art? Is non-verbal communication an important element of this art? Why or why not?

B-1 Word Fluency. AND B-2 Ideational Fluency. AND B-3 Methaphoric Thinking.

3. Identify elements of the creative process that were discussed by the interviewee. How does vocabulary, brainstorming, and metaphoric thinking contribute to creative thought?

4. What did you learn about _____? (writing, poetry, sculpting, acting, etc.).

Note: Depending on who you have as a guest, you will want to ask questions about the specific art form represented and how the artist proceeds to create in that genre.

Audience Context:

1. What kinds of questions (open, closed, mirror, probing, leading) were used by the teacher? What evidence of imagination or creativity do they give? Which questions were most successful for gaining information about the creative personality?

2. What social amenities were used by the teacher and guest? What did that suggest about the individuals?

3. As a listener, what other questions came to your mind as the interview proceeded? Why?

SPEAKING ACTIVITY: WHAT'S MY LINE?

Primary Competency Developed:

C. The Forms of Recreative Communication.

2. Participating in and appreciating the role-playing of characters.

Learning Objective:

Given a job interview situation, the student will be able to use non-verbal and verbal cues to characterize the participants in an imaginative interview.

Description of Activity:

Have students role-play interviewer and interviewee for a job interview. The interviewer should select a job that is "different" and should plan a series of questions that s/he wishes to ask of the interviewee. The interviewee should try to make a good impression.

Sample jobs include:

You are seeking a playmate for your pet gorilla.

You are a movie director looking for a person to play Mr. Bill in a full length movie you are directing.

You are a police captain looking for a replacement member for your bomb squad.

You are the personnel director for the Green Bay Packers looking for a tackling dummy for training camp.

All students should have an opportunity to be either an interviewer or an interviewee.

Class Discussion Probes:

C-2 Role-Playing.

1. How were non-verbal cues used to establish characters? Which students were most successful in their use of non-verbal communication? Why?

2. What adaptations in vocabulary were necessary to portray your character? Who was most successful in this? Why?

3. What examples of humor can you identify? What did you find particularly funny, if anything? What is the nature of the humor? (I.E., slapstick, verbal, situational, satire, irony, etc.)

4. Would you describe the characters as stereotypes? If so, would you say that that was inherent in the light-hearted character of the situation?

5. How would you rate the creativity of the jobs and characters invented for the activity?

Audience Context:

1. What types of questions are important to determine the suitability of an applicant for a job? Did the interviewers use appropriate questions?

2. Were the responses appropriate and to the point?

3. Evaluate the "flow" of the dialogue. Was it smooth? Were the participants responsive to one another? Did they appear to be listening carefully?

READING ACTIVITY: THE CONSCIENCE OF THE KING

Primary Competency Developed:

D. The Forms of Creative Communication.

3. Inventing and appreciating prose forms (short story, novel, and descriptive essay).

4. Inventing and appreciating dramatic forms (monologue, musical, comedy, tragedy, etc.).

Learning Objective:

Given a short story and a one-act play, the student will be able to identify how characters are developed through dialogue in these two genres of literature.

Description of Activity:

Students read a story with considerable dialogue such as Salinger's "A Perfect Day for Banana Fish" or Hemingway's "The Killers" and a one-act play such as Jacob's "The Monkey's Paw" or O'Neill's "In the Zone." The teacher directs them to watch for the way character is developed through dialogue. An extension of the activity would be to have the students read the dialogues outloud. Oral reading of the dialogues is an excellent way to emphasize character analysis because the character analysis is essential to determine the vocal and physical cues used in the oral interpretation of each character.

Class Discussion Probes:

D-3 Prose Forms. AND D-4 Dramatic Forms.

1. How is physical description or designation of characters revealed in narrative writing? In drama?

2. What do dialog tags contribute in narrative dialog?

3. How are those functions conveyed in drama?

4. How does the writer use dialog to reveal character differences?

5. How does the writer reveal his/her imagination in the use of dialog?

6. What advantages accrue to the writer who chooses plays over narrative dialog? The reverse?

7. What did you learn about punctuating dialogue from these works? What role does punctuation play in prose narrative? dramatic writing?

8. How are elements of characterization encoded non-verbally in an oral reading?

WRITING ACTIVITY: STRANGE ENCOUNTERS OF THE IMAGINATIVE KIND

Primary Competency Developed:

D. The Forms of Creative Communication.

3. Inventing and appreciating prose forms (short story, novel, and descriptive essay).

4. Inventing and appreciating dramatic forms (monologue, musical, comedy, tragedy, etc.).

Learning Objective:

Given an imaginary situation, the students will write a dialogue between two characters that develops each character's personality in either a narrative or dramatic form.

Description of Activity:

Students are asked to think of two very opposite characters. These may be real people such as Hitler and Ghandi, or "types" such as a hippy and a banker. Then they are to think of a situation in which the two might conceivably meet. After outlining this situation in a brief paragraph, the student creates a two page dialogue between the two characters. This dialogue may be either narrative or dramatic in form.

Evaluation: Form dyads and have students share their papers with one another using the discussion questions below.

Class Discussion Probes:

D-3 Prose Forms, AND D-4 Dramatic Forms.

1. Has the writer chosen a setting and a situation which makes the juxtaposition of the two characters believable?

2. What aspects of the dialogue reveal character? How? Is the characterization realistic? Believable?

3. How could the dialogue be improved to make the characterizations more effective?

HAPPY FAMILIES

Focus of Capsule:

Who hasn't wished or wondered what life would be like if they had been born into another family? Or speculated on what "home" will be like in the twenty-first century? Or wondered what has become of that mythical entity "The Average American Family?" This capsule invites students to explore the perfect and the imperfect in families through the powers of imagination.

Overview of Activities:

The play You Can't Take It With You begins this capsule as a reading project suited to both silent and oral modes providing humorous insights into family life. An imaginary bird's-eye-view into a variety of families combined with a real life trip through the Yellow Pages leads to group poetry in a familial vein. Viewing and listening to family life as portrayed by television and in the film Year 1999 A.D. will lead to a discussion of the characteristics of ideal families now and in the future. After analysis in small groups, students will come to a consensus on the attributes of the ideal family and the family of the future which they will convey to the class through a speaking activity.

READING ACTIVITY: TAKE IT WITH YOU

Primary Competency Developed:

C. The Forms of Recreative Communication.

3. Participating in and appreciating dramatizations of events, stories, or plays.

Secondary Competency Developed:

C. The Forms of Recreative Communication.

1. Telling and appreciating jokes and stories.

Learning Objective:

Applying skills of literary analysis of the plot and characters of a play, students will examine the differences in kinds of humor while contrasting their own experiences imaginatively with those of others.

Description of Activity:

Students take roles and read aloud Kaufman and Hart's You Can't Take It With You. If the teacher wishes, students could read the play individually and walk through the play while reading it aloud.

Class Discussion Probes:

Primary Competency:

C-3 Dramatizations.

1. What features of this play seem particularly imaginative?
2. Do any characters become more or less admirable during the action?
3. Which characters are most important in developing the action?
4. What bits of stage business or mannerisms can you think of that would help convey the personality or humor of your character?

Secondary Competency:

C-1 Jokes and Stories.

5. What kinds of humor can you identify in the play? Examples?

Audience Context:

1. What message about family life do the authors convey by bringing these varied characters together? Is this message idealized?

2. How is your family different from or similar to either of the families in this story?

WRITING ACTIVITY: RAISING THE ROOF

Primary Competency Developed:

D. The Forms of Creative Communication.

2. Inventing and appreciating poetic forms (sonnet, ballad, free and blank verse, etc.).

Secondary Competency Developed:

B. Verbal Fluency.

1. Using and appreciating a rich vocabulary (word fluency).

2. Using and appreciating ideational fluency.

4. Using and appreciating messages that have a restricted structure (headlines, captions, telegrams, etc." expressional fluency).

Learning Objective:

Students will write poetry utilizing a given structure which shows imaginative use of language through concrete, sense-oriented words and phrases.

Description of Activity:

1. Teacher hands out copies and leads discussion of David Wagoner's "While Looking Through the Yellow Pages." Discuss idea of catalog poems. In this activity students are to imagine they have a "bird's-eye-view" into four or five imaginary family homes simutaneously. They are to use this imaginary vantage point to write a catalog poem which explores the differences in family situations through names, addresses, services they might use, and free associations related to them.

2. Students break into groups of three or four. Using directories from outside of the area (the more remote the better), go through yellow pages creating a group list of 30-40 listings such as "Dew Drop Inn," "Apple Valley Free Church," "Wait's Lockshop." Try to find listings that have an interesting sound or which stimulate clear sense images.

3. Students then go to the White Pages and find an equal number of interesting names and addresses which they list separately.

   Each group selects three of its name listings and free associates as a group to achieve lists of objects, sensations, feelings, etc. associated with the three listings selected. Each group will now have four lists of concrete words and phrases.

4. Each group will work on a poem, material for which they will draw from their four lists. Rules for this poem are as follows:

   a. Poems should be 20 lines or more.

   b. As far as possible, groups should utilize material from lists. They may confine themselves to one or two lists or draw from all four.

c. Focus on sound and images. Let meaning take care of itself.

d. Don't dwell on a single image. Remember how Wagoner gives a few comments on the barber's colleges and gets on to fox farms.

e. When poem is complete, as a group, choose an appropriate title.

5. Groups will publish and exchange poems.

Class Discussion Probes:

Students should read the poetry of all the groups; questions for discussion include:

Primary Competency:

D-2 Poetic Forms.

1. Is there internal rhyme? Alliteration? Assonance? Onamatopoeia? Give examples.

2. Which poem must successfully uses these techniques and images?

Secondary Competency:

B-1 Word Fluency.

3. What specific, concrete, sense-oriented words and phrases can you identify in this poetry?

B-2 Ideational Fluency.

4. Which poems made particularly good use of creative ideas? How?

B-4 Restricted Structure.

5. Which titles were particularly effective? Why?

Audience Context:

1. Comment on the variety of families that are visible in each poem: Which has the greatest variety? Which is most believable? Which most unusual?

LISTENING ACTIVIY: IDEAL FAMILIES, NOW AND WHEN

Primary Competency Developed:

C. The Forms of Recreative Communication.

5. Participating in and appreciating the recreation of mediated or unstructured forms.

Learning Objective:

Analyzing family qualities depicted in popular TV shows and selecting qualities desired in ideal families will prepare students to imagine the family of the future and compare it with past and current views.

Description of Activity:

Students are assigned the task of viewing their choice of two television programs featuring "idealized pictures" of a family. Typical options include: "Eight is Enough," "Family," "The Waltons," and "Little House on the Prairie."

The teacher will ask each student to jot down both the positive and negative qualities of the families illustrated by the two TV shows selected.

Students will share their lists with the class. A comparison of these idealized families can be developed via a classroom discussion and blackboard listing of their main qualities.

Students will then view the film Year 1999 A.D. which is a 1967 view of what the American family will be like at the end of this century. Students will be asked to note characteristics of the family as they watch, comparing them with the TV families they discussed.

Class Discussion Probes:

Primary Competency:

C-5 Recreation of Mediated Forms.

Following the television viewing, these questions can be used to structure discussion:

1. List the titles of the programs on chalkboard, transparency or flip chart. What are the characteristics of the families in each?

2. How are the characters developed in these shows? How do they change within the program? During the series?

3. Compare the positive and negative qualities of these families. How realistic are they?

4. How do the television families compare with families you are aware of?

5. What qualities seem most desirable in families? Do you think these qualities remain the same over time? Can you think of any that used to be important that no longer are, or the reverse?

Following the film, Year 1999 A.D., these questions should be raised:

1. What are the characteristics of the 1999 family?

2. Since 1967 when this film was made, which of the predictions in the film have come closest to being realized? Which are still remote?

3. To what extent are the predictions on the film still accurate? How would you change them?

Audience Context:

1. How do these differ from families today? From television's idealized families?

SPEAKING ACTIVITY: FAMILIES, FINE AND FUTURE

Primary Competencies Developed:

B. Verbal Fluency.

2. Using and appreciating ideational fluency.

D. The Forms of Creative Communication.

5. Inventing and appreciating mediated or unstructured forms.

Learning Objective:

Using appropriate small group participation techniques to reach a consensus on an imaginative set of qualities of families of the future, student groups will prepare and present these to the class in a creative format.

Description of Activity:

After completing the imagining small group listening activity above, the students will gather in triads to come to consensus regarding their idealized family now and in the future. Each triad must agree on an ideal mother, father, sister(s) and brother(s) and on the ideal home both now and in 1999 A.D.

Each triad will make an oral report to the class with each member contributing to the report. Each group will determine the format for the group's presentation, role playing or other creative techniques should be encouraged.

Teacher resources for this unit include the sections on group consensus in Brooks, Speech Communication, 3rd ed., and Keltner, Interpersonal Speech Communication.

Class Discussion Probes:

Primary Competencies:

B-2 Ideational Fluency.

1. How did your group go about brainstorming for ideas?

2. After brainstorming, what criteria seemed to be employed in choosing each of the family members and in speculating on the future?

D-5 Mediated or Unstructured Forms.

3. How did you decide how to present your consensus to the group?

4. How effective were the group reports? Which was most creative and why?

Audience Context:

1. Was there a leader in your triad? How did the leader emerge?

2. Did you have difficulty in reaching consensus regarding any of the family members? Why did the difficulty exist?

3. How did your triad resolve the conflict? Are you happy with the consensus reached by your group? How content would you be to really live in that family? How realistic did the various predictions seem?

A ROSE BY ANY OTHER NAME

Focus of Capsule:

One important element in imagination is the ability to make comparisons which enable us to see familiar things in a new way, or to visualize things that we have never seen. This capsule focuses on such comparisons. Poetry forms an important element in this public capsule as it is meant for universal audiences.

Overview of Activities:

For the initial activity in listening, the students review a film which reveals the fact that people make comparisons as a matter of course and that these comparisons vary according to the experiences, interests, and biases of the comparer. The reading activity gives the students a chance to identify ways in which comparisons are made in poetry. The teacher allows the students to focus on the comparisons themselves rather than on the terminology associated with it. The students then experience a poetry writing task which is structured so as to remove the threat frequently perceived by students in poetry. They have the opportunity to create figures of speech and find meanings and relationships in poetic material that has no "right" interpretation. The speaking activity permits the students to work with others to create an imaginary situation which depends upon comparisons with existing public structures.

LISTENING ACTIVITY: THE EYE OF THE BEHOLDER

Primary Competency Developed:

B. Verbal Fluency.

2. Using and appreciating ideational fluency.

Secondary Competency Developed:

C. The Forms of Recreative Communication.

5. Participating in and appreciating the recreation of mediated or unstructured forms.

Learning Objective:

The student will be able to imagine the outcome of a situation by seeking an understanding of a character and then predicting how that character will behave in a given situation.

Description of Activity:

Students will view a film called "The Eye of the Beholder." This film, which can be obtained for a nominal rental fee from several film distributors, is shown in two sections. After having viewed the first half, students are asked to give their own versions of the situations in the film which have been viewed dramatically through the eyes of several different perceivers. Then the second half of the film is shown revealing the actual nature of the events in the story. The class discusses the outcome and the differences between their versions and the correct one.

When the class gives its own version of the outcome, this should be done through creative brainstorming using the traditional imaginative-thinking-followed-by-evaluation format. Discussion questions for the film, exclusive of the probes on brainstorming might include:

1. What does the title "The Eye of the Beholder" mean to you?
2. Why is it particularly appropriate that the central character should be a painter?
3. How do the actor's convey the characterizations of the persons they represent? Identify various specific techniques. To what extent are these characterizations stereotyped?

Class Discussion Probes:

Primary Competency:

B-2 Ideational Fluency.

1. What happened in the film which led you to discern a suitable conclusion?

2. How did others' ideas while brainstorming help you imagine a conclusion of your own?

3. What does the two-step process of imagining consist of?

Secondary Competency:

C-5 Recreation of Mediated Forms.

4. How does the medium of film enhance this story?

5. Explain the imaginative methods adopted by the filmmaker.

READING ACTIVITY: THAT OLD OGORE POETRY

Primary Competency Developed:

B. Verbal Fluency.

3. Using and appreciating metaphoric thinking (associational fluency).

Secondary Competency Developed:

C. The Forms of Recreative Communication.

2. Participating in and appreciating the role-playing of characters.

Learning Objective:

Students will recognize various poetic devices and figures of speech and communicate their understanding to other class members.

Description of Activity:

Students in small groups will be provided with a variety of poetry anthologies and collections. In addition, they will be provided with ditto masters. Following a teacher presentation of various types of poetry figures of speech (metaphor, simile, personification, etc.) each student group will prepare an anthology of poetry which demonstrates the existence of these figures of speech. The students will arrange their anthologies in "chapters" and duplicate these for general presentation and discussion with the class.

Class Discussion Probes:

Primary Competency:

B-3 Metaphoric Thinking.

1. Identify the various figures of speech?

2. Can you identify instances in which a particular word built a vivid image?

3. What role does comparison/contrast play in building figures of speech?

Secondary Competency:

C-2 Role-Playing.

4. What different types of poetry did you include in your anthology?

5. Which types seemed to be better for storytelling? for explanation of a reaction to a happening or scene?

WRITING ACTIVITY: NO MEANING SAVE IN THINGS

Primary Competency Developed:

B. Verbal Fluency.

3. Using and appreciating metaphoric thinking (associational fluency).

Secondary Competencies Developed:

D. The Forms of Creative Communication.

1. Inventing and appreciating unusual forms (pun, riddle, rhyme, and limerick).

Learning Objective:

Students will learn they can create their own effective images and figures of speech by utilizing their imaginations to tell a joke or a story.

Description of Activity:

Using a variety of joke books as a spring board, students should be put to the task of writing their own joke or brief, humorous story utilizing some of the same figures of speech and literary devices they learned about in the reading activity. These jokes and/or stories should be added to the classroom anthology of student writing.

Class Discussion Probes:

Primary Competency:

B-3 Metaphoric Thinking.

1. For what purpose is the metaphor or other figures of speech used in prose?

2. Does this differ from its purpose in poetry.

Secondary Competency:

D-1 Unusual Forms.

3. Which stories or jokes did you appreciate most? Why?

4. What difficulties did you encounter while writing your joke or story?

SPEAKING ACTIVITY: OTHER VIEWS

Primary Competency Developed:

D. The Forms of Creative Communication.

2. Inventing and appreciating poetic forms (sonnet, ballad, free and blank verse, etc.).

Secondary Competencies Developed:

C. The Forms of Recreative Communication.

5. Participating in and appreciating the recreation of mediated or unstructured forms.

Learning Objective:

The students will experience a point of view other than their own and successfully use the language and attitudes of the person whose role they assume.

Description of Activity:

The class will be divided for working in two groups. The major task of each group should be to discuss an issue of topical, immediate interest (fewer credits required for graduation, let's do away with football, give us a smoking lounge, etc.). Each student in the group will assume a role of someone who is fictional or a member of the administration, a faculty member, or parent. One student will be a recorder and one will be a monitor. The students will imagine what it would be like to speak from this different perspective and attempt to reflect this new view in all comments made to the group.

Class Discussion Probes:

Primary Competency:

D-2 Poetic Forms.

1. What aspects of communication did you become aware of when speaking from someone else's point of view?

2. Did you find the problems easier to solve from another's point of view than your own?

Secondary Competency:

C-5 Recreation of Mediated Forms.

3. In a discussion, how does the flow of ideas develop?

SPOOFS, HOAXES, SHAMS, AND OTHER CONTRIVED EVENTS

Focus of Capsule:

The mass media are excellent vehicles for creative communication. Creative artists have used radio, television, and film to stimulate the imagination and fancy of mass audiences. In this capsule, attention will be given to mass messages that involve the implementation or depiction of spoofs, hoaxes, and shams,--highly contrived communication occurences.

Overview of Activities:

The capsule begins with a reading of Howard Koch's script from the "War of the Worlds" radio program. This program is a dramatic instance of how a media program can backfire into an unintended hoax. The writing activity invites the student to construct a radio script about hodags, snipe hunting, bigfoot tracking, or other hoaxes. The listening activity involves the viewing of a film that depicts a sham occurrence involving mass communications. The speaking activity involves the presentation of a 7-10 minute radio drama that depicts a sham occurrence.

READING ACTIVITY: WAR OF THE WORLDS

Primary Competency Developed:

C. The Forms of Recreative Communication.

5. Participating in and appreciating the recreation of mediated or unstructured forms.

Learning Objective:

The students will recognize the effective coordinating of music, sound effects, narration, characterization, and plot in script form to create an effective radio drama.

Description of Activity:

Pre-Activity:

Discuss the impact Orson Wells' "War of the Worlds" had at the time of its broadcast.

The students will read Orson Wells' radio script of "War of the Worlds" and may also simultaneously listen to the record. The class will analyze the script for use of music, sound effects, narration, and characterization. Students should ponder the reasons why the imaginary invasion from Mars was believed by so many people.

Class Discussion Probes:

C-5 Recreation of Mediated Forms.

1. How were music and sound effects used to create a realistic setting?

2. How was the announcer used?

3. What believable characters did he create? How did he use setting, sound, names, and titles to create believability?

4. What other techniques were used to create the illusion of reality? (E.g. special interrupt bulletins, familiar locations, etc.)

5. Imagine you are the producer of a TV production of"War of the Worlds" which will attempt to "fool" the public much as the radio production did. What setting(s) would you create and how? What special visual effects would you use? What are the advantages and disadvantages of using the TV medium for creating this "hoax?"

WRITING ACTIVITY: THE SKY IS FALLING! THE SKY IS FALLING!

Primary Competency Developed:

D. The Forms of Creative Communication.

5. Inventing and appreciating mediated or unstructured forms.

Learning Objective:

After identifying the central ingredients of a radio script, students will prepare a radio script that conforms to scripting conventions, selecting music, sound effects, and language appropriate for a radio spoof or hoax.

Description of Activity:

After reading the script from "War of the Worlds," students will write a radio script that reveals an impending unreal catastrophe. The teacher may wish to review the conventions of script writing and may permit students to work in dyads or triads. Following the completion of the scripts, groups should exchange their work and suggest editorial corrections. A student selection committee should choose scripts to be photocopied and shared.

Instructional Resources:

1. "How to make old-time radio plays" (phonotape).
2. "Dead pan productions" c 1976.

Class Discussion Probes:

D-5 Mediated or Unstructured Forms.

1. Were the sham catastrophes within the range of possibility?
2. To what extent would sound effects and music contribute to the intended effect?
3. Did the narrative contain language that a public communicator would employ on such an occasion?
4. What special devices were used in an effort to make the sham occurrences plausible?
5. Do the scripts conform to the conventions of radio scripts?

LISTENING ACTIVITY: GILDING THE ROTTEN APPLE

Primary Competency Developed:

C. The Forms of Recreative Communication.

5. Participating in and appreciating the recreation of mediated or unstructured forms.

Learning Objective:

By viewing films which portray deceptions, students will identify the filmic techniques and imaginative factors which made the deception effective.

Description of Activity:

Have students view a film in which the mass media are used to develop sham images of a person. Among the movies that treat such actions are:

"Greatest Man in the World" (Adaptation of the short story by James Thurber) BAVI 6310

"Meet John Doe" (Classic Hollywood Feature Film starring Gary Cooper and Barbara Stanwyck) BAVI 4969

"His Girl Friday" (Hollywood Feature-Length Comedy starring Cary Grant and Rosalind Russell) BAVI 4700

Class Discussion Probes:

C-5 Recreation of Mediated Forms.

1. What were the deceptions?
2. Why were the deceptions effective or ineffective?
3. Why was the deception possible?
4. How did the delivery of major characters contribute to the deception?
5. Could this deception be portrayed using non-visual media?
6. What visual elements contributed significantly to the portrayal?
7. Was language used for comic or dramatic effect?
8. How did the film demonstrate changes in the affective states of major characters?

SPEAKING ACTIVITY: OUR OWN SPOOF

Primary Competency Developed:

D. The Forms of Creative Communication.

5. Inventing and appreciating mediated or unstructured forms.

Learning Objective:

The students will create a deception for portrayal in a radio dramatic program, using the conventions of script writing and presentation to portray character and create an effective program.

Description of Activity:

The students working in small groups will produce 7-10 minute dramatic radio scripts demonstrating the use of sound effects, music, narration and characterization to create a particular radio dramatic genre in which a deception is portrayed. After preparing and rehearsing the script, students should audio-tape their radio dramas for replay to the whole class.

As an aid to the students' production, the following radio projection techniques should be illustrated:

1. Show how music identifies the type of radio genre, establishes mood, sets the scenes, serves as transitions between scenes, and builds to a climax.
2. Illustrate how sound effects set scene, depict action, intensify mood and serve as transition.
3. Give examples of language used as dialogue and narration.
4. Demonstrate the use of tape recorders and record players. For example, the various types of recorders, reel to reel, cassette and cartridge, should be explained.

Review the following radio action techniques.

1. Practice is essential for an effective conversational delivery style.
2. While practicing the reading of your script, use all of the gestures, facial expressions, and voice inflections it calls for - act out the part!
3. Stay in character.
4. Remember phrasing and emphasis affect emotion and mood.

5. Speak clearly with proper volume, inflection rate.

Instructional Resources:

1. A Resource Curriculum in Broadcast Media, DPI.

2. Kingston, R.C. Cologill, R. Levy, Broadcasting: Television and Radio. New York: Prentice Hall, 1955.

3. Various sound effect records readily available in most record stores or libraries such as background music (Phonodisc) major records MLP 1040.

4. Sound effects in stereo - vol. 1, 2, 3, etc. (phonodisc) audio fidelity DFS 7006, 1960.

Class Discussion Probes:

D-5 Mediated or Unstructured Forms.

1. What were the sound effects used? For what purpose?

2. In what ways was music used effectively?

3. Was an announcer used? Did s/he set the mood?

4. Was there a narrator? Was the narration appropriate?

5. Was there adequate character development? Were there too many characters? Not enough? Were the characters sustained?

6. Which characters were most effectively developed through the use of rate, pitch, volume, and quality?

7. Did the dialogue make the plot clear? What was the deception?

8. How was the deception carried out?

9. Were you able to identify the particular genre? Why?

10. How would you rate the overall production excellent? good? fair? poor?

MASTER LIST

ALTERNATIVE CURRICULUM DESIGN IN ENGLISH/COMMUNICATION FOR GRADES 9 AND 10

IV. RITUALISTIC COMPETENCIES

A. Analysis of the Ritualistic Context

1. Identifying role expectations

2. Recognizing symbols used to facilitate rituals

3. Predicting ritualized responses

B. Informal Ritualized Exchanges

1. Using social amenities (being courteous, expressing thanks, excusing oneself, telephone etiquette, etc.)

2. Participating in everyday ritualistic acts (greeting, leave-taking, kidding, etc.)

3. Engaging in informal conversation (taking turns, encouraging participation)

C. Formal Ritualized Exchanges in Small Groups

1. Recognizing and participating effectively in interviews and other formal conversations

2. Recognizing and participating effectively in small group

3. Recognizing and performing task roles in problem-solving groups

4. Recognizing and performing emotional roles in group discussions

D. Formal Ritualized Exchanges in Public and Mediated Settings

1. Recognizing and initiating parliamentary moves

2. Presenting and evaluating epideictic messages (eulogies, acceptance speeches, sermons, oral prayers, and after dinner speeches, etc.)

3. Evaluating and initiating, where appropriate, specialized and mediated forms

BE TRUE TO YOURSELF: PERSONAL HONOR/PERSONAL HONESTY

Focus of Capsule:

Problems of personal honor are frequently subjects of literature and the media. Man's effort to understand and his search for what constitutes honorable behavior has been a continuing theme. As teenagers explore their identities in relation to their peers, the question of group vs. individual loyalty can become the focus of conflict creating discomfort, anxiety, or even tragedy. Understanding the ritualistic basis of concepts of honor and dishonor will aid the student in developing self understandings.

Overview of Activities:

Students will begin this capsule by reading a short story which illustrates a young person in conflict with or in trouble because of his/her personal code of honor. In a writing activity, they will consider formal statements of codes of honor and write their own. In a speaking assignment to deliver their own funeral eulogies, students may choose humorous or serious ways of employing ritualistic behavior to explore the extent to which they might achieve the goals represented by their personal codes of honor. Viewing the film of "Barn Burning," the Faulkner short story, will juxtapose concepts of family loyalty and personal honor.

READING ACTIVITY: WHO PAYS? - WHAT PRICE?

Primary Competency Developed:

A. Analysis of the Ritualistic Context.

1. Identifying role expectations.

2. Recognizing symbols used to facilitate rituals.

Secondary Competency Developed:

A. Analysis of the Ritualistic Context.

3. Predicting ritualized responses.

Learning Objective:

By reading short stories dealing with conflicts arising from personal concepts of honor, students will recognize its function and the symbols associated with it in teenage peer groups.

Description of Activity:

Students will read two short stories, "On the Sidewalk Bleeding" and "A Summer's Reading." In both stories the main characters are trapped between personal desires, peer and community pressures, and their concepts of personal honor.

Class Discussion Probes:

Primary Competency:

A-1 Role Expectations.

1. Describe the concept of personal honor held by each of the main characters.

2. What is the function of peer groups in each of the stories? How do they determine the roles each plays?

3. What is the public image each boy wants to present? How does this relate to his personal needs?

A-2 Symbols.

4. In "On the Sidewalk Bleeding," what aspects of ritualistic behavior are visible? What symbols identify groups in the story?

5. What symbols identify your group membership?

Secondary Competency:

A-3 Predicting Responses.

6. What forces of the community at large appear in each story? How do they react to the boys?

Audience Context:

1. What groups and symbols exist in your school community?

2. What requirements and rewards do they offer? What rituals do they have? What symbols?

WRITING ACTIVITY: I BELIEVE...

Primary Competency Developed:

A. Analysis of the Ritualistic Context.

1. Identifying role expectations.

Secondary Competency Developed:

A. Analysis of the Ritualistic Context.

2. Recognizing symbols used to facilitate rituals.

Learning Objective:

Students will write and illustrate their personal codes of honor in an appropriate ritualistic format.

Description of Activity:

As a pre-writing activity, students will read the Kipling poem "If" and review scout creeds and pledges of allegiance. They will then write their own creed or code of honor in which they articulate some of the bases for their own values. These may be short but are to be carefully thought out and should follow the ritualistic aspects of creeds and pledges in format. These may be illustrated with coats of arms of personal heraldic devices that further explain the student's values. All creeds will be put on the wall for students to look at.

Class Discussion Probes:

Primary Competency:

A-1 Role Expectations.

1. Which of these have most clearly the attributes of ritualistic creeds or codes? What roles have influenced the different codes?

2. Which are most interesting? Why? What aspects of ritualistic writing do you see in these codes?

3. Which are most complete and thoughtful? What is the tone or style of these as opposed to less successful codes?

Secondary Competency:

A-2 Symbols.

4. What symbols have been used to illustrate the codes? What do they communicate about the users?

SPEAKING ACTIVITY: WOE IS ME!!!

Primary Competency Developed:

D. Formal Ritualized Exchanges in Public and Mediated Settings.

2. Presenting and evaluating epideictic messages (eulogies, acceptance speeches, sermons, oral prayers, and after dinner speeches, etc.).

Secondary Competency Developed:

A. Analysis of the Ritualistic Context.

1. Identifying role expectations.

Learning Objective:

After identifying a matter of personal achievement that is worthy of praise (real or imaginary) and conforming to the vocal conventions of radio, speech and the conventions used in eulogies, students will deliver a radio story eulogizing themselves.

Description of Activity:

Students will prepare and deliver a radio news story announcing their own deaths. The news story should follow the conventions of such an announcement and should emphasize the positive contributions of the individual's life that will cause him/her to be missed. The students will read their own announcements with vocal characteristics suitable for radio. The announcements may be audio taped for delayed classroom playback.

Class Discussion Probes:

Primary Competencies:

D-2 Epideictic Messages.

1. What do radio announcers sound like? Does this modify in any way when discussing a tragic event?

2. Were individual speakers effective in conveying the style of an announcer under these circumstances?

3. Does word and phrase selection change due to the solemnity of the event?

Secondary Competency:

A-1 Role Expectations.

4. Under what circumstances do radio announcers talk about the death of a citizen?

5. What kinds of information are presented in such announcements? Are these found in your announcements?

LISTENING ACTIVITY: ONE AND THE FAMILY

Primary Competency Developed:

A. Analysis of the Ritualistic Context.

1. Identifying role expectations.

Learning Objective:

Recognizing the ritualistic aspects of family relationships and comparing the often conflicting demands of family loyalty and personal convictions, students will evaluate the personal honor and personal honesty of characters in a film and how this is expressed ritualistically.

Description of Activity:

Students will view the film "Barn Burning," an adaptation of the Faulkner short story in which concepts of family honor and generational conflict highlight a young man's development of his own codes for personal action.

Class Discussion Probes:

A-1 Role Expectations.

1. What are the sources of conflict in the story? How are these related to the roles they are expected to play in the family?
2. What is Abner's concept of family loyalty?
3. What constitutes Abner's code of honor? Sarty's?
4. What are the options open to Sarty? How does his discussion reflect his values and his view of his role in the family?

TWO'S COMPANY

Focus of Capsule:

The focus of this capsule is on the idea that day-to-day rituals which may seem confining and artificial when viewed from outside, constitute an important humanizing feature in civilization. Everyone enjoys being sincerely complimented, being recognized by thanks for extra efforts, and generally being treated as a significant human being. Here we treat those aspects of ritual behavior exhibited in relationships with a significant other.

Overview of Activities:

The capsule begins with a reading activity through which the students examine the changing ritual in the relationships between boys and girls. This is followed by a writing experience in which the student applies the rituals of expressing gratitude through a letter of thanks. Speaking activity helps the student to develop a strategy for the delicate ritual of expressing sympathy in a face to face encounter with a bereaved individual. Finally, the student is directed to listen to verbal responses to changes in expected proxemic behavior.

READING ACTIVITY: AFTER YOU MY DEAR ALPHONSE

Primary Competency Developed:

A. Analysis of the Ritualistic Context.

1. Identifying role expectations.

Secondary Competencies Developed:

A. Analysis of the Ritualistic Context.

3. Predicting ritualized responses.

B. Informal Ritualized Exchanges.

1. Using social amenities (being courteous, expressing thanks, excusing oneself, telephone etiquette, etc.).

Learning Objective:

Students will become aware that the changing ritualistic behavior between boys and girls doesn't suggest a rejection of decent human treatment of individuals.

Description of Activity:

Students will read two or three short stories in which a boy-girl relationship is depicted. These stories should reflect a pattern of rituals currently in process of change. These might include Updike's "A & P," Cather's "Snake" passage from My Antonia, Parker's "The Waltz," and Salinger's "Uncle Wiggley in Connecticut."

Class Discussion Probes:

Primary Competency:

A-1 Role Expectations.

1. In what ways has ritualistic behavior in boy-girl relationships changed from the patterns found in the stories you read?

2. In what other ways has this pattern of relationships changed in recent years?

3. Do you think the role changes involved in these changing relationships are for the best? Why?

Secondary Competencies:

A-3 Predicting Responses.

4. For girls, what little rituals do you expect from the boys in your life? How do you feel about them?

5. For boys, what special attentions do you think girls appreciate in your dealings with them?

B-1 Social Amenities.

6. What common courtesies should be exhibited in your dealings with any human beings?

7. Is there any respect (other than in intimate relationships) in which you feel a boy should treat a girl differently than he would another boy?

WRITING ACTIVITY: DEAR AUNT HELEN, THANK YOU FOR THE HANDKERCHIEF

Primary Competency Developed:

B. Informal Ritualized Exchanges.

1. Using social amenities (being courteous, expressing thanks, excusing oneself, telephone etiquette, etc.).

Secondary Competency Developed:

A. Analysis of the Ritualistic Context.

2. Recognizing symbols used to facilitate rituals.

Learning Objective:

Students will be able to write a sincere and unself-conscious letter of thanks.

Description of Activity:

Pre-writing activity.

1. Teacher reviews letter form.
2. Class discusses contents of sincere and natural thank you messages.
3. Discuss probes for activity.

Writing activity.

Students will write a letter of thanks for a gift, a service which someone has performed for them, a kindness shown as a matter of course by someone but seldom recognized.

Evaluation.

Students form groups of four or five to share and evaluate letters on the basis of above learning objectives.

Class Discussion Probes:

Primary Competency:

B-1 Social Amenities.

1. Should a writer of a thank you letter plunge right into the thank you? Why?
2. Should the letter be confined to the thank you? Why?
3. How can you "be yourself" when saying thank you?

4. Why do people sometimes feel embarrassed about saying "thank you?"

5. Why is it important to say thank you?

Secondary Competency:

A-2 Symbols.

6. In what sense is a thank you letter a ritualistic symbol?

SPEAKING ACTIVITY: WHEN SYMPATHY IS CALLED FOR

Primary Competency Developed:

B. Informal Ritualized Exchanges.

1. Using social amenities (being courteous, expressing thanks, excusing oneself, telephone etiquette, etc.).

Secondary Competency Developed:

A. Analysis of the Ritualistic Context.

1. Identifying role expectations.

3. Predicting ritualized responses.

Learning Objective:

Students should be able to perform the ritual of expressing sympathy directly and unself-consciously to a bereaved acquaintance.

Description of Activity:

Students will form dyads and role-play a situation in which one party has lost a member of his/her immediate family and the other is seeing him/her for the first time after the bereavement. Students then reverse roles and try it again. Finally the class regathers for a discussion of the activity.

Class Discussion Probes:

Primary Competency:

B-1 Social Amenities.

1. Why is expression of sympathy a difficult communication act?

2. With what mental set should one approach the task?

Secondary Competency:

A-1 Role Expectations.

3. What sort of expression would you appreciate as a bereaved party? Do you speak from experience?

4. Which role did you find easiest to play? Why?

A-3 Predicting Responses.

5. Did your partner respond to your expression of sympathy as you could have predicted?

6. How is one supposed to act?

7. What does one do in the event of an unpredicted response?

LISTENING ACTIVITY: [illegible] STANDING IN MY SPACE?

Primary Competency Developed:

A. Analysis of the Ritualistic Context.

2. Recognizing symbols used to facilitate rituals.

Secondary Competency Developed:

B. Informal Ritualized Exchanges.

2. Participating in everyday ritualistic acts (greeting, leave-taking, kidding, etc.).

Learning Objective:

Students will learn about and practice proxemic behaviors and become aware of verbal and non-verbal reactions to unexpected proxemic behavior.

Description of Activity:

1. Teacher discusses or otherwise presents proxemic information to students to familiarize them with the subject. Teacher may refer to Knapp's work in this subject or to commercial filmstrips which are available.

2. Students are asked to go out and try one or more of these unconventional proxemic behaviors and listen and watch carefully for overt verbal and non-verbal reactions.

   a. stand facing the rear of an elevator when occupied by strangers.

   b. strike up a conversation with someone you do not know in an elevator.

   c. move into someone's personal or intimate space with whom you are not at that level of relationship.

   d. sit in someone else's accustomed place at a table, in a room, or in an office.

   e. move out of the normal space relationship during a conversation with a close friend.

   f. fix someone with unalleviated eye contact during a conversation.

   g. refuse to give eye clues when approaching someone along a sidewalk.

Class Discussion Probes:

Primary Competency:

A-2 Symbols.

1. What reactions, verbal or non-verbal, did you get from your unconventional proxemic behaviors? How would you characterize the tone of these behaviors?

2. Will this experience affect your behavior if faced with similar unconventional behavior?

3. Can you see how knowledge of proxemic behavior could a) cause you to avoid problems, b) allow you to gain power in relationships?

4. In what sense is proxemic behavior symbolic?

Secondary Competency:

B-2 Everyday Ritualistic Acts.

5. Explain the role of proxemics in everyday ritualistic acts such as kidding, greeting, leave-taking, etc.

THE FISHBOWL OF LIFE

Focus of Capsule:

Small groups play a significant role in our lives. The groups we belong to - family, peer groups, social groups, study groups, problem-solving groups, discussion groups - use a variety of rituals. Games, rules, roles, norms, and peer pressure are elements of group ritual. This capsule will focus on identifying, describing, and evaluating these elements of group ritual.

Overview of Activities:

Students begin the capsule by reading and discussing a book such as The Lord of the Flies which introduces and provides a basis of discussion for group conformity, conflict, rules, etc. Students will break into groups to discuss the book. The groups will participate in a variety of exercises and observational experiences designed to highlight the importance of group roles, norms, and rituals. The listening activity is a fishbowl discussion where one group of students observe and listen to another group of students who are conducting a group discussion. Each group will present a panel discussion to the class that discusses one aspect of group communication. Finally, each group will write a group report that identifies, describes, and evaluates the rituals of that group during group activities.

Note: Student should remain in the same small group for all activities in the capsule. Because of the possibilities for growth inherent in such a long-term group relationship, the teacher should select the groups and not allow students to be with their own friends exclusively.

READING ACTIVITY: PEER POWER PRESSURES

Primary Competency Developed:

C. Formal Ritualized Exchanges in Small Groups.

2. Recognizing and participating effectively in small group.

3. Recognizing and performing task roles in problem-solving groups.

Learning Objectives:

The student will identify and discuss elements of group ritual found in the reading by participating in a small group.

Description of Activity:

The students will read The Lord of the Flies, or some other novel (The Outsiders, Thunder on Sycamore Street) about g oup pressure to conform.

Divide the class into small groups of five or six students. Each group should discuss and answer study questions about the book (sample below). Each group should have a secretary so that an accurate report of the discussion can be handed in for grading (use along with teacher observation). Finally, a whole class discussion should be held to highlight the differences of opinion among groups.

Sample study/discussion questions:

1. What group(s) were formed by the boys? Why? What purpose did the groups serve?

2. How were leaders chosen? What characteristics did the leaders have? Discuss the selection process and evaluate its effectiveness.

3. What formal and unspoken rules or norms existed in the groups? How were they devised? What happened to those who broke the rules?

4. Did the groups have any public rituals? Identify them. How did they function?

5. How did the groups handle conflict? Evaluate the success of the process.

The teacher will have to introduce the concepts used in the questions below before discussion can begin. One way to do this is to use examples from the story to illustrate each concept.

Class Discussion Probes:

C-2 Small Group.

1. What rules and norms were discussed by the group before proceeding with the assignment?

2. What unspoken norms governed group behavior? How did the group deal with those who would not conform to either spoken or unspoken rules?

3. How was the conflict resolved?

4. Did the group have any rituals? What function did the rituals perform?

C-3 Task Roles.

5. What role behaviors were apparent in the group?

6. Did your discussion group have a leader? How was the leader selected? What function did the leader perform?

LISTENING ACTIVITY: WATCH THOSE RITUALS

Primary Competency Developed:

B. Informal Ritualized Exchanges.

2. Participating in everyday ritualistic acts (greeting, leave-taking, kidding, etc.).

Learning Objective:

Students will identify informal and formal rituals in peer groups, family, school groups, church groups and community groups.

Description of Activity:

Each student will receive an observation worksheet with spaces for listing rituals observed at home, school, church, and in peer groups. Give the students several days, perhaps over a weekend, to observe and record the rituals. Ask students to specifically identify how the ritual proceeds - who says or does what to whom and what the responses are. Divide the class into their existing small groups. Each group should discuss the individual reports of its members and prepare a "master list" of rituals. Each group should hand in a report that lists each ritual and describes its function.

Class Discussion Probes:

B-2 Everyday Ritualistic Acts.

1. Did students report the same ritual in different ways? Why did this happen?

2. What functions did the rituals serve? Did rituals in different groups serve different functions? Or did each group have different rituals that serve the same function?

3. Why do people use rituals? What attributes do small groups have that make rituals particularly important? What "rituals" are peculiar to small groups?

Audience Context:

1. How do the "master lists" differ from the individual lists? What can we conclude about the value of group vs. individual work on a project like this?

SPEAKING ACTIVITY: GUESS MY RITUAL ROLE

Primary Competency Developed:

C. Formal Ritualized Exchanges in Small Groups.

3. Recognizing and performing task roles in problem-solving groups.

Learning Objective:

The student will practice and evaluate role behaviors in groups, and how peer pressure to conform acts to maintain group rituals.

Description of Activity:

Discuss with students the various roles played in groups, i.e., initator, organizer, clarifier, summarizer, evaluator, synthesizer, harmonizer, analyzer...

Give each existing group a topic to discuss, such as a subject matter problem, a question from the novel read, or a controversial issue. Distribute slips of paper, each of which indicates the role the recipient is to play. Instruct students not to tell anyone the role they have been assigned to play: they are to reveal it through their behavior during the discussion. After the discussion, the group members will try to guess who was playing each role.

Allow 15-20 minutes for the group discussions and 15-20 minutes for the post-discussion session.

Class Discussion Probes:

C-3 Task Roles.

1. Who played which roles?
2. What behaviors clued you into identifying the role/game?
3. How did the roles/games help or hinder the group's discussion?

Audience Context:

1. Did your group work effectively? Why or why not?
2. Were good listening habits practiced?

TO TELL EACH TRUTH

Select six students from the class. Bring them to front and have them turn their backs to the class. Bring 2 lengths of rope to class - one should be ½ as long as the other. Have the first 5 students feel the longer line behind their backs. Have the last student feel the shorter line. Ask each students to estimate the length of the line while they are feeling the line. But they should hold the responses until you ask them. Starting with the first student (who felt the long rope) have each student turn and face the class and indicate what their guess is as to the length of the rope. If the last student felt a significant amount of pressure to conform s/he will change estimate to be closer to the estimates of the other students. Since the students thought they were feeling the same rope, the pressure to conform should be significant. Discuss the situation with the class after the demonstration, especially how peer pressure and conformity help/hinder a group.

LISTENING ACTIVITY: OBSERVING ROLES AND RITUALS

Primary Competency Developed:

C. Formal Ritualized Exchanges in Small Groups.

2. Recognizing and participating effectively in small group.

Learning Objective:

The students will identify aspects of group dynamics that are present in a group discussion they listen to.

Description of Activity:

Students will participate in a fishbowl discussion. Two groups will work together. One group will discuss while the other observes and vice versa. Provide each student with a copy of "Agree-Disagree Statements." Have each student, independently, complete these statements. Give members of the "observer" groups a copy of the "Guide for Observers." The group that is discussing first should sit in a small circle. The observing groups should sit in a larger circle around that group. Allow 15-20 minutes for discussion of 2 or 3 of the Agree-Disagree Statements that seem to arouse strong opinions. When the time is up, switch roles. When the activity is complete, have each group report to the other what they observed.

Guide for Observers:

While the discussion is going on, look for the following characteristics of the discussion:

1. Who seems to take the lead in the discussion? Does the internal leadership rotate?
2. Do all members participate extensively in the discussion, or do a few do most of the talking?
3. Do the members seem to feel free to say what's on their minds?
4. Are there many interruptions of one member by another?
5. When an idea or suggestion is presented, it it immediately evaluated, then explored or dropped?
6. Whom do members look at when they talk?

a. Other individual members who may possibly be supporters.

b. The group in general, possibly to judge the mood of the group.

c. The leader, almost exclusively.

d. No one in particular (looking out the window or at the ceiling).

7. Is there any attempt to summarize and pull together various ideas?

8. Do the members try to clarify ideas and suggestions?

Agree-Disagree Statements:

After reading each statement once, put A in the parentheses if you agree, and D if you disagree. Take about four minutes for this.

Then in Small groups try to reach unanimous agreement or disagreement on each statement. In particular, try to ascertain reasons for the difficulty in reaching a unanimous view, either pro or con.

If your group cannot arrive at a unanimous position on the statement as worded, try rewording it so as to reach unanimity.

( ) 1. A primary concern of the discussion leader should be to make all members of the group feel free to express their opinions.

( ) 2. In a group with a strong leader, a member feels more secure than with a weak or permissive leader.

( ) 3. There are times when a leader should do what s/he thinks is right regardless of the decisions of the group.

( ) 4. All group members should be required to attend meetings held for setting group goals and for discussing group problems.

( ) 5. There are times when democratic methods must be abandoned in order to solve some practical problem within a time limit.

( ) 6. For the long run, it is more important to follow democratic methods than to use other means, regardless of the quality and quantity of the results achieved.

( ) 7. Sometimes it is necessary to change people in the direction you think is right, even when they object.

( ) 8. It is sometimes necessary to ignore the opinions of some members in the group in order to reach a group decision.

( ) 9. One should not openly criticize a leader or his/her conduct, even when s/he seems to be doing his/her utter best.

( ) 10. There would be more attentiveness in meetings if the leader were to get quickly to the point and say what s/he wants the group to do.

Class Discussion Probes:

C-2 Small Group.

1. What rules and norms are necessary for the group to function effectively?

2. What rituals are appropriate for the group?

3. Did you notice any listening problems in the discussion? How might they be solved?

4. As you were involved in the discussion, did the presence of observers distract you? How did you deal with this?

5. As an observer, did you encounter difficulties concentrating or remembering what had been said?

6. Have the entire class discuss the "Agree-Disagree" statements filled out and discussed earlier in the small groups.

Is there a consensus of any of the following statements?

( ) 1. A primary concern of the discussion leader should be to make all members of the group feel free to express their opinions.

( ) 2. In a group with a strong leader, a member feels more secure than with a weak or permissive leader.

( ) 3. There are times when a leader should do what s/he thinks is right regardless of the decisions of the group.

( ) 4. All group members should be required to attend meetings held for setting group goals and for discussing group problems.

( ) 5. There are times when democratic methods must be abandoned in order to solve some practical problem within a time limit.

( ) 6. For the long run, it is more important to follow democratic methods than to use other means, regardless of the quality and quantity of the results achieved.

( ) 7. Sometimes it is necessary to change people in the direction you think is right, even when they object.

( ) 8. It is sometimes necessary to ignore the opinions of some members in the group in order to reach a group decision.

( ) 9. One should not openly criticize a leader of his/her conduct, even when s/he seems to be doing his/her utter best.

( ) 10. There would be more attentiveness in meetings if the leader were to get quickly to the point and say what s/he wants the group to do.

WRITING ACTIVITY: WE, AS A GROUP

Primary Competency Developed:

C. Formal Ritualized Exchanges in Small Groups.

3. Recognizing and performing task roles in problem-solving groups.

Learning Objective:

The students, with their group, will write a clear, concise, informative report using writing conventions correctly.

Description of Activity:

As a wrap-up to the capsule, each group will write a group report that identifies, describes and evaluates the rituals that developed in the group throughout the capsule activies. The group will be responsible for assigning task roles, preparing and editing the report, and handing in a typewritten, mistake-free report. Other activities of the capsule will provide necessary pre-writing activities. Each group should share their report with the rest of the class.

Class Discussion Probes:

C-3 Task Roles.

1. What conventions or rituals for writing were necessary in this report?
2. What organization pattern did you select? Was it effective?
3. Are you satisfied with the participation of group members in preparing the report?

Audience Context:

1. Why do people join groups?
2. What is the nature of a small group?
3. What are the benefits of group membership?
4. What are the types of group leadership?
5. What is a hidden agenda?
6. What interaction patterns occur in groups?

YOU'RE OUT OF ORDER, TURKEY

Focus of Capsule:

There are many groups in American society that are governed by formal procedures. In courts of law, legislative chambers, board rooms, and convention halls, formal procedures regulate the communication flow. In this capsule, we will familiarize the student with basic kinds of procedures used in formal communication settings.

Overview of Activities:

The capsule begins with a listening/viewing experience that involves a filmed presentation of the procedures followed in a student council meeting. Following this introduction, the students will role-play the student council of their school considering issues of local importance. The students will then read a play or novel that depicts a courtroom scene. Finally, the students will write a short story dramatizing a trial they have read about in the newspaper or other references.

LISTENING ACTIVITY: I MOVE THAT...

Primary Competencies Developed:

C. Formal Ritualized Exchanges in Small Groups.

3. Recognizing and performing task roles in problem-solving groups.

D. Formal Ritualized Exchanges in Public and Mediated Settings.

1. Recognizing and initiating parliamentary moves.

Learning Objective:

The student will be able to describe an agenda for a formal group meeting, identify the usual duties of officers in formal groups, and identify basic kinds of parliamentary motions.

Description of Activity:

The teacher may either present information and handouts on agendas and parliamentary procedure or show a film that presents such information. The film, "Parliamentary Procedures in Action" (2nd Edition) BAVI 1627 - $7.00, uses a step-by-step analysis of a student council meeting as a way of presenting information about formal procedures.

Class Discussion Probes:

C-3 Task Roles.

Following the lecture or film, the teacher may wish to ensure student recall by asking the following questions:

1. What is an agenda?
2. What is the purpose of an agenda?
3. What kinds of items normally appear on an agenda?
4. What kinds of duties are normally served by officers in formal organizations?
5. What functions are normally served by committees?

D-1 Parliamentary Moves.

6. What are the basic kinds of motions?
7. How do you make a main motion?
8. What is the purpose of procedures?

SPEAKING ACTIVITY: GROUP GROPE

Primary Competencies Developed:

C. Formal Ritualized Exchanges in Small Groups.

3. Recognizing and performing task roles in problem-solving groups.

D. Formal Ritualized Exchanges in Public and Mediated Settings.

1. Recognizing and initiating parliamentary moves.

Learning Objective:

The student will be able to plan and follow an agenda, lead a parliamentary group, and make basic parliamentary motions.

Description of Activity:

Have the class pretend that it is the local student council. Have the students adopt the same committee structures, etc., used by the real student council. Have meetings in small groups. Have students vote for the agendas they wish to use. Elect an initial council president and begin the meeting. Change leaders periodically so that members of the class have a chance to lead. Prior to the meeting, a member of the real student council may present information about issues and procedures to the class. The debating should involve local issues so that research is not required. Student speeches should be delivered in an impromptu manner.

Class Discussion Probes:

C-3 Task Roles.

1. Did the agenda work?
2. Why should problem solving groups have an agenda?
3. Did the chairpersons provide task leadership?
4. What task roles were assumed by other participants in the meeting?

D-1 Parliamentary Moves.

5. What was the most difficult procedural problem faced by a group leader?

6. Why do many groups have a parliamentarian?

7. Are you more or less nervous when speaking in an impromptu manner in support of or in opposition to parliamentary motions?

8. Are there any motions that require additional clarification?

READING ACTIVITY: TRIAL STYLE

Primary Competency Developed:

A. Analysis of the Ritualistic Context.

1. Identifying role expectations.

2. Recognizing symbols used to facilitate rituals.

3. Predicting ritualized responses.

Secondary Competency Developed:

D. Formal Ritualized Exchanges in Public and Mediated Settings.

1. Recognizing and initiating parliamentary moves.

Learning Objective:

The students will be able to evaluate the ritualistic believability of courtroom scenes depicted in plays and novels.

Description of Activity:

Have students read court scenes in plays and novels. Examples are: The Cain Mutiny, Inherit the Wind, Twelve Angry Men, The Night of January 16, To Kill a Mockingbird. The students should be especially sensitive to courtroom procedures and rituals. As the students read, you may wish to have them respond to knowledge level questions on a worksheet. Sample questions follow:

1. Who is on trial?

2. What is the alleged crime?

3. Who are the major witnesses?

4. What are the major issues?

Following the reading, student answers to these knowledge level questions should be compared prior to considering the thought probes that follow.

Class Discussion Probes:

Primary Competency:

A-1 Role Expectations.

1. How is a judge expected to behave? Were any expectations violated in this portrayal?

2. How are attorneys expected to behave? Were the attorney's believable in these portrayals?

3. What other roles were played in this courtroom drama? Were the characters believable in their roles?

A-2 Symbols.

4. What major courtroom trappings were in evidence?

5. Were any important trappings missing?

6. Identify terms that are central to courtroom jargon?

7. Were any verbal utterances inappropriate or unlikely?

A-3 Predicting Responses.

8. Did any characters in the drama react in unpredictable ways?

9. Was the verdict predictable given courtroom deliberations?

10. Were any events during the courtroom drama unexpected?

Secondary Competency:

B-1 Parliamentary Moves.

11. How do courtroom procedures differ from normal parliamentary procedures? What special rituals are performed by the judge, the attorneys, and others? What other special procedures exist?

WRITING ACTIVITY: COURTROOM CAPERS

Primary Competency Developed:

D. Formal Ritualized Exchanges in Public and Mediated Settings.

3. Evaluating and initiating, where appropriate, specialized and mediated forms.

Secondary Competency Developed:

A. Analysis of the Ritualistic Context.

1. Identifying role expectations.

2. Recognizing symbols used to facilitate rituals.

Learning Objective:

The student will be able to write a play or short story that conforms to generic conventions while preserving the accuracy of a real court case being converted to literary expression.

Description of Activity:

The students will write a short story or short play based on an actual court case reported in a newspaper or other resource. The short story or play must be consistent with actual trial events. Special attention should be given to the believability of courtroom rituals portrayed.

Class Discussion Probes:

Primary Competency:

D-3 Specialized and Mediated Forms.

1. Does the dialogue or descriptive prose present believable courtroom ritual and proceedings?

2. In converting actual courtroom proceedings to literary forms, has the author demonstrated awareness of plot, conflict, climax, characterization, and thematic implication?

3. How effectively has language been employed for dramatic effect?

Secondary Competency:

A-1 Role Expectations.

4. Are all of the characters in the courtroom drama believable?

5. Are the characters consistently developed?

A-2 Symbols.

6. What instances of language usage are especially vivid and memorable?

7. What court rituals are especially well represented?

8. Are there any courtroom rituals that seem strained?

9. Are the speeches by the lawyers believable and well written?

HERE'S JOHNNY

Focus of Capsule:

Rituals function to maintain social or institutional relationships, facilitate social actions and structure events or processes. Mass communication precludes social interactions but enhances "freezing" rituals so that they can be analyzed and understood. In addition to using mass communication as a source of ritualistic content information, the mediums themselves have created communication rituals to introduce and present content. This capsule introduces the examination of mass communication for ritual content or media rituals.

Overview of Activities:

Print, film, TV, radio and record mediums will be surveyed for ritual content or media rituals. Individual ritual acts will receive major emphasis which, in turn, prepare the students for social implications of ritual in the sophomore year. Students analyze individual rituals in talk-format shows; students will role play a talk show host, second banana, or quest; students will listen to radio broadcast for identifiable individual and program format rituals, and finally students write a scenario using rituals associated with individuals in the Western film.

READING ACTIVITY: WHAT'S IN A NAME?

Primary Competency Developed:

A. Analysis of the Ritualistic Context.

1. Identifying role expectations.

Secondary Competencies Developed:

A. Analysis of the Ritualistic Context.

3. Predicting ritualized responses.

D. Formal Ritualized Exchanges in Public and Mediated Settings.

3. Evaluating and initiating, where appropriate, specialized and mediated forms.

Learning Objective:

Students will identify ritualistic behavior or acts located within a talk show format or a new/interview format.

Description of Activity:

Students will watch videotapes of Johnny Carson's "Tonight Show," Dick Cavett's "The Dick Cavett Show" or Phil Donahue's "Donahue." Students will "read" (view) the TV tapes for such ritualistic acts as greeting, leave-taking, participating in verbal games, reciting, taking turns in conversation and demonstrating amenities.

Transcripts of some of these programs (or "Sixty Minutes") can be obtained from the broadcasting companies and used for actual reading assignments, if there is time within the class flow for it. Otherwise, reading for this activity will consist of viewing.

Class Discussion Probes:

Primary Competency:

A-1 Role Expectation.

1. Are there ritual acts - verbal and non-verbal - which all the TV shows discussed share? Which ones?

2. Are there ritual acts identified with one person or show only? Which ones?

3. What are the roles of the interviewers? The interviewees?

Secondary Competencies:

A-3 Predicting Responses.

4. What will Carson, Cavett or Donahue usually do at the beginning of an interview exchange?

D-3 Specialized and Mediated Forms.

5. Which of the interviewers is more successful with ritual? Why?

6. What does this success consist of?

SPEAKING ACTIVITY: TALK ISN'T CHEAP

Primary Competency Developed:

B. Informal Ritualized Exchanges.

1. Using social amenities (being courteous, expressing thanks, excusing oneself, telephone etiquette, etc.).

2. Participating in everyday ritualistic acts (greeting, leave-taking, kidding, etc.).

3. Engaging in informal conversation (taking turns, encouraging participation).

Learning Objective:

Students will practice different ritualistic roles using verbal and non-verbal patterns, and examine the social implications of ritualized media instructions.

Description of Activity:

Using a "Johnny Carson's "Tonight Show" format, select one student to perform Johnny's role as host and another to function as his co-host Ed McMahon. Two or three students are to serve as guests on the show.

The host is responsible for greeting the co-host and guests. Within the greeting process, the host should tell his audience the guest's name and describe him/her to them including interests, hobbies, personal characteristics and the like.

As co-host, the student should concentrate on maintaining a pleasant, non-threatening atmosphere. Whenever the verbal exchanges seem to lull it is the co-host's responsibility to interject amenities to guarantee a free-flowing interchange.

Guests should appear on the show following their introduction. At this point, student guests should concentrate on using such social amenities as "I am pleased to be on the Tonight Show and thank you for the kind introduction." A two-three minute dialogue should follow. This process should be followed for the introduction of each of the guests. At some time during

the program, students should engage in a small group conversation concentrating on maintaining a conflict free atmosphere. If possible the activity should be videotaped.

Additional ritualized enactments within the "Johnny Carson" show could be imitated or improvised upon. For instance, Carnac (the mayonnaise jar), the book which contains "all the important information" about any subject, etc.

The class should be divided into groups of no more than five students. The purpose of the exercise is to provide students a format to use such ritualistic acts as greeting, leave taking, participating in verbal games, reciting, taking turns in conversation, and demonstrating amenities.

Class Discussion Probes:

B-1 Social Amenities.

1. What kind of amenities did the host, the guest, the "regulars" use to make a successful program?
2. If you were the interviewer, did you have an easy time setting others at ease?
3. If you were the guest, what obligations did you feel you had to fulfill?

B-2 Everyday Ritualistic Acts.

4. What everyday acts were successfully molded into the program?
5. Why were they deemed necessary?

B-3 Informal Conversation.

6. What is the difference between informal and formal conversation?
7. What topics were covered in your informal conversation?
8. What else might have been brought up?

LISTENING ACTIVITY: THE EARS HAVE IT

Primary Competency Developed:

D. Formal Ritualized Exchanges in Public and Mediated Settings.

3. Evaluating and initiating, where appropriate, specialized and mediated forms.

Secondary Competency Developed:

A. Analysis of the Ritualistic Context.

1. Identifying role expectations.

Learning Objective:

Students will listen to radio broadcasts in several major classification areas to characterize how different rituals are associated with different program formats.

Description of Activity:

Students will listen to local radio programming and monitor ritual acts or content. They will note rituals associated with 1) local news, weather, sports; 2) network news or other programming; 3) recording industry, and; 4) jingle-package industry which can be associated with specific individuals. Students in small groups of three will exchange information to help the final category of ritual acts. Critical listening skills will be practiced while listening for the information. A consensus list will be created.

Class Discussion Probes:

Primary Competency:

D-3 Specialized and Mediated Forms.

1. What makes for a good radio news, weather or sports report?

2. How does this "good" report differ from one you see on television? What rituals are different?

3. Are the rituals different depending upon the audience and the source (local, national)?

Secondary Competency:

A-1 Role Expectations.

4. Do you expect a local broadcaster to be more or less ritualistic than a national broadcaster? Why?

5. Identify the pattern of greeting or closing used by either local or national broadcasters.

WRITING ACTIVITY: WHITE HATS OR BLACK?

Primary Competency Developed:

A. Analysis of the Ritualistic Context.

2. Recognizing symbols used to facilitate rituals.

3. Predicting ritualized responses.

Secondary Competency Developed:

D. Formal Ritualized Exchanges in Public and Mediated Settings.

3. Evaluating and initiating, where appropriate, specialized and mediated forms.

Learning Objective:

Students will write a movie blurb, scenario or script incorporating ritualistic patterns found in the American Western.

Description of Activity:

Students will watch the film "Let's Shoot the Devil" (BAVI) and discuss ritual plot, character and theme. The students will then write a film blurb or scenario either straight or rationally incorporating the ritualistic aspects. Ritual aspects of the western are: 1) predictable plot, 2) stereotyped hero; and, 3) thematic extremes of good trumphing over evil. High Noon, Shane, or The Ballad of Cat Ballou can be used for resources.

Class Discussion Probes:

Primary Competency:

A-2 Symbols.

1. What do "white hats/black hats" symbolize in the Western?

2. Are there other symbols that are important in the American Western?

A-3 Predicting Responses.

3. When you wrote your own assignment, was it possible to predict what a hero would do? a villain? What makes what they do ritualistic?

Secondary Competency:

D-3 Specialized and Mediated Forms.

4. Verbally, what makes a good western?

5. How much of the "good" western could you include in your composition?

6. What non-verbal elements are part of a "good" western?

MASTER LIST

ALTERNATIVE CURRICULUM DESIGN IN ENGLISH/COMMUNICATION FOR GRADES 9 AND 10

V. CONTROLLING COMPETENCIES

A. Basic Analysis

1. Determining the persuasive intent
2. Predicting audience reaction to a persuasive intent
3. Identifying possible persuasive strategies (commanding, offering, suggesting, etc.)
4. Predicting listener reaction to persuasive strategies

B. Utilizing a Controlling Strategy

1. Identifying the rhetorical demands of a strategy (e.g., what is a promise?)
2. Implementing a controlling strategy
3. Adapting the strategy in the light of listener response

C. Applying Logic

1. Determining lines of argument (contentions)
2. Being aware of underlying assumptions and values
3. Employing sound evidence
4. Employing sound reasoning

D. Appealing Emotionally/Ethically

1. Recognizing and using psychological proofs (pathetic proofs)
2. Recognizing and using credibility devices (ethical proofs)
3. Recognizing source bias (self and others)

E. Evaluating the Controlling Message

1. Assessing the effectiveness of the controlling strategy
2. Assessing the ethics of the communicator's stance

9th Grade
Controlling
Intrapersonal

GETTING YOUR ACT TOGETHER

Focus of Capsule:

As students reach high school age, they experience both physiological and psychological changes. These changes make the following years one of the most difficult and challenging periods of their lives. An awakening awareness of the great diversity of life stimulates a need for identity. However, attempts to assert this identity may clash with existing external or even internal controls upon their actions. Failure to recognize this common experience of clash may render students vulnerable to new sources of control which may be even more restrictive and which may have more serious consequences. This capsule focuses on the development of self-control as a means of leading one through such trying periods.

Overview of Activities:

In order to help the students to recognize their emerging identities, the speaking activity gives them a chance to explore perceptions about themselves in a reflexive soliloquy. The writing activity develops their understanding of the controlling influences which have shaped their existing self-bias. By listening to and examining the music of their generation and comparing it to that of their parents and other adult influences, the students will be able to determine the persuasive intent of a developing external control. Finally, reading and discussing the Diary of Anne Frank will allow students to examine the record of a young girl's strategies for exercising self-control under unusually difficult conditions resulting from a variety of external controls under which she lived.

SPEAKING ACTIVITY: WHAT'S IN A NAME

Primary Competency Developed:

D. Appealing Emotionally/Ethically.

2. Recognizing and using credibility devices (ethical proofs).

Secondary Competencies Developed:

A. Basic Analysis.

3. Identifying possible persuasive strategies (commanding, offering, suggesting, etc.).

E. Evaluating the Controlling Message.

1. Assessing the effectiveness of the controlling strategy.

Learning Objective:

The students will deliver a brief soliloquy in which s/he gives as positive a picture as possible of what is represented by his/her name.

Description of Activity:

The teacher introduces the concept of ethos and its importance in speaking. S/he points out that sometimes one must convince oneself of one's credibility before one can convince others. Perhaps the first step is to know oneself. Having explained and illustrated the soliloquy as it functions in plays, the teacher asks the students to prepare and deliver soliloquys to enhance their self images utilizing such ethical proofs as they might later utilize in speaking to others. The students should use the formula "What is a _____?", the blank being filled by the student's name.

Class Discussion Probes:

Primary Competency:

D-2 Credibility Devices.

1. In a national survey many people were asked who they were. Many answered with their names, but others cited an occupation, location, religious affiliation, nationality, hobby, or some other feature. How many ways would you answer this question other than with your name? How do these associations affect your ethos in your view? In the view of others?

2. Does a name have any inherent credibility aside from the individual it represents?

3. What role does reputation play in your view of yourself?

4. List some non-verbal aspects of one's ethos.

Secondary Competencies:

A-3 Strategies.

5. When you were trying to convince yourself of your own credibility, what strategies did you find yourself using? Would you describe them as logical, psychological, or ethical?

E-1 Assessing Effectiveness.

6. Were you able to convince yourself that you were a person worth listening to?

7. What would be necessary to convince you more fully?

Audience Context:

1. Did you use different data speaking to yourself than you would have with your parents? Your brothers or sisters? Your best friend? Why? In what ways?

WRITING ACTIVITY: THREE WORDS THAT RUN MY LIFE

Primary Competency Developed:

D. Appealing Emotionally/Ethically.

3. Recognizing source bias (self and others).

Secondary Competencies Developed:

C. Applying Logic.

3. Employing sound evidence.

E. Evaluating the Controlling Message.

2. Assessing the ethics of the communicator's stance.

Learning Objective:

The students will write an expository essay in which s/he makes clear the nature of the controlling influences in his/her life.

Description of Activity:

A discussion of control might begin with an analysis of the initial lines of John Donne's "No Man is an Island..." or the song of the same title, during which these questions might be considered:

1. What does Donne mean by his island metaphor?
2. What characteristics make man unlike an island?
3. What does Donne's view of man have to do with control in general? Self-control in particular?

Students will then be asked to write an essay entitled "THREE WORDS THAT RUN MY LIFE." The essay should begin with a clear topic sentence which identifies the three primary influences under which the writer operates. By selecting situations, details, and examples from their lives, the students should develop an edited paper which will coherently support their assessments of their motivating controls.

Class Discussion Probes:

Primary Competency:

D-3 Source Bias.

1. Where do your influences come from? parents? church? school? friends? other family members? an admired adult? a public figure? something you have read?

2. Would you stand up and defend your influences in an argument?

3. Did you consciously choose your influences or did they choose you?

4. Can you exercise enough self-control over your influences to resist them if they should happen to be leading you toward unpleasant consequences?

Secondary Competencies:

C-3 Evidence.

5. What specific examples can you give of things you do or have done as a result of the influences you have cited?

E-2 Assessing Ethics.

6. Are your influences positive or negative in your opinion? In the opinion of society?

LISTENING ACTIVITY: CRANK THOSE TUNES

Primary Competency Developed:

A. Basic Analysis.

1. Determining the persuasive intent.

Secondary Competencies Developed:

A. Basic Analysis.

3. Identifying possible persuasive strategies (commanding, offering, suggesting, etc.).

C. Applying Logic.

2. Being aware of underlying assumptions and values.

D. Appealing Emotionally/Ethically.

1. Recognizing and using psychological proofs (pathetic proofs).

2. Recognizing and using credibility devices (ethical proofs).

E. Evaluating the Controlling Message.

2. Assessing the ethics of the communicator's stance.

Learning Objective:

The students will be able to identify the persuasive intent in selections of music, one of the primary controlling influences among young people.

Description of Activity:

The teacher selects records which are played on adult easy-listening stations and those played on fast-paced stations which attract an adolescent audience. Students listen to records and identify those aural factors which influence moods, attitudes, and behaviors of listeners. Such factors should include rate, volume, word choices in lyrics, combinations of instruments and sounds, interplay of lyrics and tone, and denotative and connotative features of each. Students will contrast the use of these devices in the two kinds of music.

Class Discussion Probes:

Primary Competency:

A-1 Intent.

1. Do you feel that music has persuasive intent? How can you recognize the persuasive intent in a selection of music?

2. What is the persuasive intent of each of the selections?

Secondary Competencies:

A-3 Strategies.

3. What strategies are used in music to exercise control over the listener?

4. Are all of these strategies direct and evident?

5. Which are most effective with you? Why?

6. What is the mood of each selection?

7. How is that mood developed?

C-2 Underlying Assumptions.

8. How do the selections of the easy-listening stations differ from those on the fast-paced stations? What underlying assumptions and values are behind these differences?

D-1 Psychological Proofs.

9. What evidence of psychological proofs or appeals do you find in any of the selections? Are they in the words or the non-verbal aspects?

D-2 Credibility Devices.

10. In what ways do the D.J.'s on the different types of stations attempt to identify with the intended audience?

E-2 Assessing Ethics.

11. How do you feel about people attempting to manipulate you through your music?

12. Do you feel that any influence that music has had on you has been positive? negative? Would your parents feel the same way?

READING ACTIVITY: THE CONFLICTS OF ANNE FRANK

Primary Competency Developed:

A. Basic Analysis.

3. Identifying possible persuasive strategies (commanding, offering, suggesting, etc.).

Secondary Competencies Developed:

B. Utilizing a Controlling Strategy.

2. Implementing a controlling strategy.

3. Adapting the strategy in the light of listener response.

E. Evaluating the Controlling Message.

1. Assessing the effectiveness of the controlling strategy.

Learning Objective:

The students will recognize and understand the strategies which Anne Frank utilized to maintain the self-control necessary to exist in her highly controlled situation.

Description of Activity:

Students will read the diary or the play adaptation of THE DIARY OF ANNE FRANK. If it is the play version, they may read it aloud in class with volunteers reading the various parts. During and after the reading they should discuss the questions below.

Class Discussion Probes:

Primary Competency:

A-3 Strategies.

1. Discuss how Anne controls herself when deprived of certain things that we often take for granted. Anne writes, "You could not do this and you could not do that. They forced father out of his business. We had to wear yellow stars. I had to turn in my bike. I couldn't go to a Dutch school anymore. I couldn't go to the movies or ride in an automobile or even on a street car, and a million other things."

2. How does living in closely confined quarters with various people require Anne's self-control? What strategies does she use in different situations?

3. What is Anne's source of self-control?

4. What would you find most difficult to control in yourself if placed in Anne's situation?

5. In the play Anne's father exclaims, "We don't need the Nazis to destroy us. We're destroying ourselves." What does he mean? How does this relate to the idea of self-control?

Secondary Competencies:

B-2 Implementing.

6. How does Anne implement the strategies you identified in number 2 above?

B-3 Adapting.

7. Can you cite any instances in which Anne has to revise her strategy for self-control when it fails? Discuss. What are the consequences of the failure? the new strategy? What strategies might have been more successful?

E-1 Assessing Effectiveness.

8. How effective was Anne in controlling herself under these difficult circumstances?

Audience Context:

1. How do the persuasive strategies utilized in self-control differ from those needed to exercise control over others?

2. Can you name one thing about yourself, like being judgmental about minorities, which you need to control?

YOU AND ME, BABE

Focus of Capsule:

This capsule is concerned with student relationships with a significant other either as an object of control or as an emerging adult attempting to exert control over others. It is within such dyadic relationships that the teenager first becomes aware of and resentful toward the degree of control to which s/he has been subject for an entire life. S/he begins to experiment with ways of increasing control over his/her own life and to some extent over the lives of others. Conflict is almost certain to arise with its inevitable stresses and consequences. This capsule examines control as it functions between individuals.

Overview of Activities:

The reading activity will allow the students to observe one or more dyadic relationships in literature during the course of which exercise of control by one individual over another is a significant factor. By reading about and discussing the experiences of others, the students will be better able to recognize similar elements of control in their own experiences. The writing activity will arise out of a discussion of the written word as a medium for control. The form assumed by this medium in dyadic relationships is the letter. The students will have the opportunity to design letters to remedy particular concerns of their own. The listening activity will examine informal oral argument and give the student a dramatic demonstration of the importance of listening to and thus understanding the position of the opponent in an argument. This activity will lead naturally to the speaking activity which is a dyadic role-play simulation of parent/child conflicts.

READING ACTIVITY: TO CONTROL OR BE CONTROLLED

Primary Competency Developed:

A. Basic Analysis.

3. Identifying possible persuasive strategies (commanding, offering, suggesting, etc.).

Secondary Competencies Developed:

B. Utilizing a Controlling Strategy.

1. Identifying the rhetorical demands of a strategy (e.g., what is a promise?).

2. Implementing a controlling strategy.

E. Evaluating the Controlling Message.

1. Assessing the effectiveness of the controlling strategy.

2. Assessing the ethics of the communicator's stance.

Learning Objective:

The students will be able to read a literary selection and recognize an individual's use of persuasive strategies to control behavior of another individual.

Description of Activity:

The students will read and discuss one or more pieces of literature from the following list or from selections suggested by the teacher. These selections should feature a dyadic relationship in which controlling behavior is evident. The possibilities are endless.

A. Drama.

Romeo and Juliet, Merchant of Venice, Brian's Song, The Glass Menagerie, etc.

B. Novels.

Of Mice and Men, Dinky Hocker Shoots Smack, The Chocolate War, Snake's Limbo, etc.

C. Short Stories.

"By Any Other Name," "Bush Boy, Poor Boy," "Parsley Garden," "The Blue Hotel," "One Ordinary Day with Peanuts," etc.

D Poetry.

"Death of a Hired Man," "To His Coy Mistress," "Fool's Prayer," etc.

Class Discussion Probes:

Primary Competency:

A-3 Strategies.

1. What persuasive strategies can you find being employed in this work?

2. Is the controllee aware that s/he is being influenced? Why or why not?

Secondary Competencies:

B-1 Rhetorical Demands.

3. For each persuasive strategy you identify what are its essential components, those factors which allow you to recognize it?

B-2 Implementing.

4. What role does language play in the controller's implementation of his/her persuasive strategies?

E-1 Assessing Effectiveness.

5. How successful are the controller's persuasive strategies in satisfying his/her intentions?

6. How does the controlling behavior change or affect another character?

E-2 Assessing Ethics.

7. Is the outcome of the controlling behavior positive for everyone involved? for the controller? for society in general?

8. Does the controller play fair in his/her use of persuasive strategies? Is his/her conduct ethical? Inherently or only in its outcome?

WRITING ACTIVITY: THE BUCK STOPS HERE

Primary Competency Developed:

A. Basic Analysis.

4. Predicting listener reaction to persuasive strategies.

Secondary Competencies Developed:

A. Basic Analysis.

1. Determining the persuasive intent.

C. Applying Logic.

3. Employing sound evidence.

4. Employing sound reasoning.

D. Appealing Emotional/Ethically.

2. Recognizing and using credibility devices (ethical proofs).

Learning Objective:

The students will write an effective letter of complaint, the intention of which is to effect a change in an existing condition. The letter will give evidence of predicting audience response to intent and persuasive strategies.

Description of Activities:

Pre-Writing Activities:

1. As a group, students generate a list of situations which they might like to change in their home environments, school environment, work environment, or in their relationships with retail outlets, police, or other governmental officers.

2. Teacher discusses main points in a letter with intent to effect change.

   a. state problem clearly,

   b. state requested change clearly,

   c. support assertions with specific facts, examples, illustrations, and

   d. use proper tone for situation.

Writing Activity:

Each student will write a letter of complaint to a parent, employer, school official or governmental official requesting a change because of some specific problem the student experiences.

Evaluation:

Each student should share the letter with another student. Pairs will discuss the probable effects of the letters in terms of the receivers' likely response.

Class Discussion Probes:

Primary Competency:

A-4 Listener Reaction to Strategies.

1. Has the writer attempted to show that the requested change is desirable to the recipient as well as to the writer?
2. Is the requested change reasonable in the recipients' point of view?
3. Is the tone of the letter appropriate to the situation?

Secondary Competencies:

A-1 Intent.

4. Is the problem clearly stated and understandable?
5. Is the requested change clearly stated and understandable?

C-3 Evidence.

6. Does the letter contain specific concrete information rather than merely abstract generalizations? Are all relevant facts presented?

C-4 Reasoning.

7. Does the requested change arise logically out of the problem and analysis? Will it be an adequate response to solve it? Is the change within the competence of the recipient of the letter?

D-2 Credibility Devices.

8. Will the appearance of the letter contribute to the reader's willingness to grant the request? the tone?

LISTENING ACTIVITY: LISTENING TRIADS

Primary Competency Developed:

A. Basic Analysis.

1. Determining the persuasive intent.

Secondary Competencies Developed:

A. Basic Analysis.

3. Identifying possible persuasive strategies (commanding, offering, suggesting, etc.).

C. Applying Logic.

2. Being aware of underlying assumptions and values.

D. Appealing Emotionally/Ethically.

1. Recognizing and using psychological proofs (pathetic proofs).

3. Recognizing source bias (self and others).

Learning Objective:

The students will be able to attend to an opponent's position in an oral argument on a matter of mutual interest sufficiently to be able to paraphrase the persuasive intent and contentions to that opponent's satisfaction.

Description of Activity:

The class discusses various controversial issues from the school scene or even current local or national conflicts in order to select one in which most students feel interested and upon which they feel well informed. The class divides into groups of three. Two from each triad take opposite sides of the selected issue and discuss it under the following set of rules:

1. Before a person may make a point, s/he must restate the opponent's point to which s/he is addressing his/herself. S/he may make a new point only after the opponent has agreed that the restatement of the point is accurate.

2. The new point having been made, the opponent must now restate it to his/her satisfaction before advancing the argument.

3. This continues for as long as the teacher feels the discussion productive.

4. The third member of each triad observes the argument and reports his/her answers to the following discussion probes.

Class Discussion Probes:

Primary Competency:

A-1 Intent.

1. Were you able to determine the persuasive intent of each speaker?

2. Do you feel that your two partners restated each other's points fairly?

3. Did each partner make the other get the intent of his/her point clearly stated before allowing the discussion to proceed?

Secondary Competencies:

A-3 Strategies.

4. Can you identify specific persuasive strategies employed by either speaker?

C-2 Underlying Assumptions.

5. What values would you say underlies the two positions? What seems important to each speaker? Were these values ever directly expressed? If not, what lets you know they exist?

D-1 Psychological Proofs.

6. Can you cite any examples of psychological lines of argument as opposed to logical ones from this discussion?

D-3 Source Bias.

7. Could any sources referred to in the discussion be regarded as biased? Why? Did the opposite party point this out?

Audience Context:

1. Did you observe any evidence of frustration on the part of either party as a result of the enforced listening? Be specific.

2. Why would this method of arguing eventually break down if attempts were made to impose it on all argumentative situations?

SPEAKING ACTIVITY: GENERATION GAP

Primary Competency Developed:

E. Evaluating the Controlling Message.

1. Assessing the effectiveness of the controlling strategy.

Secondary Competencies Developed:

A very rich activity. Almost all of the controlling competencies are called upon. The following are perhaps most central to the activity.

A. Basic Analysis.

1. Determining the persuasive intent.

3. Identifying possible persuasive strategies (commanding, offering, suggesting, etc.).

B. Utilizing a Controlling Strategy.

3. Adapting the strategy in the light of listener response.

D. Appealing Emotionally/Ethically.

1. Recognizing and using psychological proofs (pathetic proofs).

2. Recognizing and using credibility devices (ethical proofs).

Learning Objective:

The students will assess the effectiveness of various persuasive strategies as they employ them by role-playing in a simulated conflict situation.

Description of Activity:

The Generation Gap Simulation (based upon GENERATION GAP, an educational simulation published by Western Publishing Company but now out of print).

1. Let students in class generate a list of specific conflicts which commonly occur between parent and student. For example:

   a. Student wants to attend an unchaperoned party. Parent says "no."

   b. Student wants to skip school. Parent says "no."

2. Students form role-playing dyads in which one plays the parent and the other the student. Each Dyad selects five of the conflict issues and writes them on a 3 x 5 card. Student and parent each rate the issues on a level of importance from 1-5, concealing their rankings from their partner.

3. Student and parent attempt to convince each other on the issues. Either party may agree to accept the other position or if agreement cannot be reached, the parent may order the student to obey.

4. When all issues have been tentatively resolved, the student decides what s/he will, in fact, do on each issue. S/he may keep an agreement, violate an agreement, obey an order, or disobey an order. The decision should be based upon assessment of the relative importance of the issue to him/her.

5. The parent then monitors the student's action on any three issues. S/he selects those of greatest relative importance to him/her. If the student has acted according to the parent's wishes, a number of "satisfaction points" equal to his/her ranking of the issue goes to him/her. If the student has acted according to his/her own wishes, a number of points equal to his/her ranking of the issue goes to him/her. If the student has broken an agreement or disobeyed an order on monitored issues, the parent may "punish" the student by deducting up to four satisfaction points for each issue. Unmonitored issues are scored but teenagers cannot be punished, reflecting the fact that parents are not always aware of student's actual behaviors.

6. Points are totaled. Parents' scores are compared with those of other parents, students' scores with those of other students.

7. Dyads may do additional rounds with other issues. If so, the subsequent discussion can consider the effects of what happened in the first round upon the negotiations in subsequent rounds.

Class Discussion Probes:

Primary Competency:

E-1 Assessing Effectiveness.

1. Which dyad received the highest total score? Since this suggests both high parent and high student satisfaction and thus a harmonious family relationship, can you explain what strategies were followed in the activity which resulted in that harmony?

2. Which dyad produced the highest student score? What was the parent score in this dyad? How did it compare with other parent scores? What student strategies were used in this dyad?

3. Which dyad produced the highest parent score? What was the student score in this dyad? How did it compare with other student scores? What parent strategies were used in this dayd?

4. What strategies resulted in low student scores? Low parent scores? Low dyad scores?

Secondary Competencies:

A-1 Intent.

5. Why is it necessary to act upon established priorities in order to be successful in this game? In life?

A-3 Strategies.

6. How did you decide which persuasive strategy to use in advancing your position on the selected issues?

B-3 Adapting.

7. How does this activity accommodate the fact that breaking agreements and disobeying orders in real life may have consequences?

8. Did the reaction of your partner to your persuasive strategies cause you to change your approach in subsequent rounds? How?

D-1 Psychological Proofs.

9. To what extent and in what ways did psychological proofs such as "What I need in my own life" influence your decisions in this role-play activity?

D-2 Credibility Devices.

10. If more than one round was played, did the results of the first round influence the negotiation stage of the second round? What kind of ethical proof accounts for this?

Audience Context:

1. How does this activity demonstrate that students exercise controls on parents as well as the reverse? Is this consistent with your view of life?

2. How did you feel filling the parent role? Did this experience make you feel differently about your own parents' reactions to some of your plans?

ALL FOR ONE AND ONE FOR ALL

Focus of Capsule:

Few sources of external control are as pervasive as that of the peer group upon the high school student. Few students like to be regarded as "different," parent dominated, or "chicken." A reasonable understanding of these pressures and an ability to recognize them where they appear may help the student to resist them or at least to consider the desirability of resisting them. The ninth grader is, and will continue to be, a member of many small groups--the family, his/her circle of friends, the membership of his/her various classes, his/her church group, the athletic team, the unit with which s/he works at some job. If s/he is to find satisfaction in these relationships, s/he must be able to make his/her own objectives those of the group--at least part of the time.

Overview of Activities:

This capsule begins by giving the students the chance to observe examples of individuals in conflict with their peer groups. The students will observe how control is exerted by the group and how the individual responds to it. This reading activity is followed by a listening one in which the students view a film or video tape depicting the values and life styles of a particular teenage group. Focus will be upon the communication strategies used to exercise or resist controls. The writing and speaking activities evolve from collages in which students characterize their own peer groups. Students will write analyses of some of these collages, and the creator will discuss his/her intentions and evaluate the accuracy of the writer's interpretations. Discussions generated by these activities should provide a good analysis of local peer pressure situations.

READING ACTIVITY: AGAINST THE CROWD

Primary Competencies Developed:

C. Applying Logic.

2. Being aware of underlying assumptions and values.

D. Appealing Emotionally/Ethically.

3. Recognizing source bias (self and others).

Secondary Competency Developed:

A. Basic Analysis.

1. Determining the persuasive intent.

3. Identifying possible persuasive strategies (commanding, offering, suggesting, etc.).

Learning Objective:

Following the reading of a work of literature, students, working in small groups, will identify assumptions made by literary characters and recognize these as motivations for conflict based upon a need to identify with a peer group.

Description of Activity:

Students will read a work of fiction (a novel, short story or play) that depicts young people in conflict with peer group values. Some examples include THE LIGHT IN THE FOREST, ROLL OF THUNDER, HEAR MY CRY, TO KILL A MOCKINGBIRD, DANDELION WINE, "Antaeus," "Catherine and the Winter Wheat," "Revolt of the Evil Faeries," "Stone Boy," "Arilla Sun Down," and "Nobody's Family is Going to Change." Major discussions of the classroom probes will be conducted in small groups, with a chairperson for each group who, later, will make a report to the class in a panel discussion situation on the group's decisions about the questions asked.

Class Discussion Probes:

Primary Competencies:

C-2 Underlying Assumptions.

1. What adjectives or descriptive phrases would you use to indicate the opposing values of the small group and/or main characters in the selection read?

2. What incidents in the story relate to your own personal experiences? Are the incidents portrayed realistically? Are the outcomes realistic?

D-3 Source Bias.

3. Do you find the values of any character or group appealing? Why? Are any of the portrayed values particularly repugnant to you?

4. Would you change the story in any way? How? Why? Would this change remain faithful to what you think the author is trying to say?

Secondary Competency:

A-1 Intent.

5. Is there any evidence in the story to suggest that control is being exerted by a group upon some individual?

A-3 Strategies.

6. What communication strategies are evident in this control? How does the individual respond?

7. Are the influences on the individual positive or negative? What makes any resistance on the part of the individual successful or unsuccessful?

LISTENING ACTIVITY: LIFE AMONG THE GROUP

Primary Competency Developed:

A. Basic Analysis.

1. Determining the persuasive intent.

Secondary Competencies Developed:

A. Basic Analysis.

4. Predicting listener reaction to persuasive strategies.

B. Utilizing a Controlling Strategy.

1. Identifying the rhetorical demands of a strategy (e.g., what is a promise?).

C. Applying Logic.

3. Employing sound evidence.

E. Evaluating the Controlling Message.

1. Assessing the effectiveness of the controlling strategy.

Learning Objective:

In discussion following the viewing of a film or videotape, the students will uncover and comment upon motive appeals used by a main character through verbal and non-verbal behavior.

Description of Activity:

Students will view a film or videotape that depicts the life of a teen-age group. Before the film, the instructor will discuss motive appeals and how to recognize them. In addition, discussion of how to ask questions of what is occurring on the screen will be presented so that students will quiz themselves while viewing rather than just passively viewing. Selections for viewing might come from the following list:

REBEL WITHOUT A CUASE

A CRIMINAL IS BORN (BAVI 0504)

WEST SIDE STORY

NO REASON TO STAY (From the Canadian Film Board)

YOU'RE NO GOOD (From the Canadian Film Board)

Videotapes of episodes from HAPPY DAYS, THE WHITE SHADOW, or some other teenage program dependent upon group acceptance.

Class Discussion Probes:

Primary Competency:

A-1 Intent.

1. Who are the main characters?
2. What is their relationship to the group depicted in the film?
3. Briefly outline the plot of the story. What role does communication play in the development of the plot?
4. What motive appeals are used by the main characters to exercise control over others or themselves in the film?
5. What is being "cool" in this group in terms of verbal and non-verbal behaviors? What is being "cool" in your own group?
6. What are the group characteristics? Is the group positive or negative?

Secondary Competencies:

A-4 Listener Reaction to Strategies.

7. What appeals are used to control the audiences' reaction to what happens on the screen?

B-1 Rhetorical Demands.

8. What kinds of demands do the major characters in the film make upon these who are part of the group or those who are not part of the group?
9. How are these demands phrased?

C-3 Evidence.

10. Do any of the characters use logical proofs or arguments to defend their actions or motives?
11. Based on the films you've seen, at what point would you have used logical proofs if you were a main character? Explain.

E-1 Assessing Effectiveness.

12. Is there any true individual in this film? How does s/he manage to maintain individuality from the group?
13. Is the character's desire to be an individua' desirable? Why, why not?

WRITING ACTIVITY: MY GROUP IN PICTURES

Primary Competency Developed:

C. Applying Logic.

4. Employing sound reasoning.

Secondary Competencies Developed:

C. Applying Logic.

3. Employing sound evidence.

E. Evaluating the Controlling Message.

2. Assessing the ethics of the communicator's stance.

Learning Objective:

After introspection and class discussion, the students will prepare a collage explaining his/her peer group and later write on one of the peer groups. The students will develop a written message characterized by appropriate organization, correct spelling and punctuation, and proper usage, which will require inferential thinking based upon a symbolic representation of abstract ideas through the collage.

Description of Activity:

The students will make a collage of the values and motives of his/her peer group. Collages will be posted around the room. The class will select the five collages which they find most interesting. Each student will then select one of the five other than his/her own and write a one-page paper analyzing the values and motives of the group represented based upon the collage itself and no other discussion.

Preparatory Activities.

1. The teacher will explain collage.
2. The teacher will make available a substantial variety of magazines, newspapers, pamphlets, etc. from which pictures can be obtained to use in the collage.
3. The teacher will explain the organization and mode of writing expected of the students.

Class Discussion Probes:

These are questions which the students will have to answer for themselves or, possibly, the instructor might hold a class discussion.

Primary Competency:

C-4 Reasoning.

1. Did you accurately portray the values of the peer group to which you belong? If you found you could not, why?

Secondary Competencies:

C-3 Evidence.

2. What kinds of evidence did you use within your collage?

3. In doing the written part of the assignment, what evidence were you able to use from the collage?

4. Is the evidence you used in both collage and writing ample enough for the audience to understand and be persuaded by you?

E-2 Assessing Ethics.

5. Do you feel the collage designers have accurately portrayed their groups?

6. Were there moments within this assignment where you felt that shading reality was important to do? Why?

SPEAKING ACTIVITY: DEFENDING YOUR POINT OF VIEW

Primary Competency Developed:

E. Evaluating the Controlling Message.

1. Assessing the effectiveness of the controlling strategy.

2. Assessing the ethics of the communicator's stance.

Secondary Competencies Developed:

A. Basic Analysis.

4. Predicitng listener reaction to persuasive strategies.

C. Applying Logic.

1. Determining lines of argument (contentions).

2. Being aware of underlying assumptions and values.

3. Employing sound evidence.

Learning Objective:

Some students will be able to introduce an evaluation-type speech, develop it through specific instances and conclude the presentation with an appropriate summary, quotation or final appeal for agreement with his/her assessment. The student will also learn to field questions on his/her own work. Students who are audience members will learn to defend their analyses and question a speaker effectively.

Description of Activity:

Following the writing activity, each student will place his/her interpretation under the appropriate collage. The person who made the collage will present a two-minute analysis of the written compositions in small groups consisting of these students who evaluated the collage. The class will thus be divided into five groups for the activity. The oral presentation will evaluate the accuracy of the written analyses by citing specific instances where the analyses were accurate or inaccurate. After the vocal presentation, the members of the group may ask questions for the purpose of

clarifying the speaker's interpretation or justifying another interpretation. The speaker will field these questions to the best of his/her ability.

Class Discussion Probes:

Primary Competency:

E-1 Assessing Effectiveness.

Speaker

1. Were you able to understand the writing of your peers?

2. Did the one-page essays effectively assess your view of the group?

Audience

3. Did the speaker effectively assess your essay?

4. Did you effectively assess the speaker's view of the group?

E-2 Assessing Ethics.

5. Are there certain aspects of your group's life that you felt it would be unfair to place into the collage?

Secondary Competencies:

A-4 Listener Reaction to Strategies.

6. Did the speakers accurately assess their listeners and cover all aspects in their speeches?

C-1 Lines of Argument.

7. Did the speakers and writers use clear arguments in expressing their understandings of the collages?

C-2 Underlying Assumptions.

8. Did both speakers and writers catch the underlying assumptions and/or values found in the groups they discussed?

C-3 Evidence.

9. Did both speakers and writers employ evidence to substantiate their views of either the writing or speaking?

9th Grade
Controlling
Public

PLAYDOUGH OR GRANITE?

Focus of Capsule:

Everyday we attempt to control others or are subjected to attempts by others to control us. These controls can be initiated by the self, significant others, the public, or media. Since we are constantly involved in public situations, students should learn to analyze, use and evaluate controlling messages in the public area. As students learn of the advantages and disadvantages of the skills, the ethics of the controlling competencies can be simultaneously considered.

Overview of Activities:

The activities begin with a reading assignment to analyze the controls of public rules or traditions. Students then write an analysis of school rules or traditions related to the analysis of public rules or traditions. Then students deliver a 3-4 minute speech utilizing controlling strategies. Finally, students will listen to a controlling message in order to recognize, assess, and negate the strategies.

READING ACTIVITY: CONTROL IN OUR TOWN/"THE LOTTERY"

Primary Competencies Developed:

A. Basic Analysis.

1. Determining the persuasive intent.

3. Identifying possible persuasive strategies (commanding, offering, suggesting, etc.).

D. Appealing Emotionally/Ethically.

3. Recognizing source bias (self and others).

Secondary Competency Developed:

E. Evaluating the Controlling Message.

1. Assessing the effectiveness of the controlling strategy.

2. Assessing the ethics of the communicator's stance.

Learning Objective:

Given "The Lottery" or Our Town, students will discuss in class the controlling competencies used by characters or society in the work(s).

Description of Activity:

The students will read selected works such as Shirley Jackson's "The Lottery" or Thorton Wilder's Our Town. The works will be analyzed for controlling competencies as illustrated by rules, actions, or characters' speeches. Have the students begin with simpler concepts such as tradition and move to more complex and subtle psychological strategies.

Class Discussion Probes:

Primary Competencies:

A-1 Intent.

1. What is the persuasive intent of the stage manager in Our Town or the old man in "The Lottery?"

A-3 Strategies.

2. What persuasive strategies are used by the characters?

D-3 Source Bias.

3. What are the ethical and pathetic proofs?

Secondary Competencies:

E-1 Assessing Effectiveness.

4. How effective are the controls of rules and traditions in a town, country, a person?

E-2 Assessing Ethics.

5. Who has the right to establish public controls?

WRITING ACTIVITY: TO OUR SCHOOLS

Primary Competencies Developed:

A. Basic Analysis.

1. Determining the persuasive intent.

3. Identifying possible persuasive strategies (commanding, offering, suggesting, etc.).

E. Evaluating the Controlling Message.

1. Assessing the effectiveness of the controlling strategy.

Secondary Competency Developed:

A. Basic Analysis.

2. Predicting audience reaction to a persuasive intent.

Learning Objective:

Given examples of controlling strategies from literary works, students, in class, will write an analysis of the controlling strategies of schools.

Description of Activity:

The students will write an expository essay addressed to the class which analyzes and evaluate the logical, ethical and pathetic proofs of school controls. The essay should be revised after each class member has offered one written suggestion to improve the essay in the "re-writing" stage of the writing process.

Class Discussion Probes:

Primary Competencies:

A-1 Intent.

1. What is the persuasive intent?

A-3 Strategies.

2. Besides handbooks and regulations, how do schools control?

E-1 Assessing Effectiveness.

3. How could we determine if certain school controls are effective? If controls falter, how do we decide on a new policy?

Secondary Competency:

A-2 Audience Reaction to Intent.

4. Do all individuals or classes react the same to controls?

SPEAKING ACTIVITY: CONTROLLING CONTROLS

Primary Competency Developed:

B. Utilizing a Controlling Strategy.

1. Identifying the rhetorical demands of a strategy (e.g., what is a promise?).

2. Implementing a controlling strategy.

3. Adapting the strategy in the light of listener response.

Secondary Competencies Developed:

C. Applying Logic.

3. Employing sound evidence.

4. Employing sound reasoning.

D. Appealing Emotionally/Ethically.

1. Recognizing and using psychological proofs (pathetic proofs).

2. Recognizing and using credibility devices (ethical proofs).

Learning Objective:

Given the knowledge of individual, social and school rules/traditions, the students, in class, will deliver a speech persuading class members to change the controls.

Description of Activity:

The student will deliver a 3-4 minute speech utilizing controlling strategies to activate the class to change specific rules or traditions. Students are encouraged to use logical, ethical, and psychological proofs. Teachers could model a demonstrative speech and present an analysis of using controlling strategies, logic and proof in an effective manner.

Class Discussion Probes:

Primary Competency:

B-1 Rhetorical Demands.

1. What promise was used for control?

B-2 Implementing.

2. After choosing a strategy, what delivery best suits the method (volume, rate, expression and gestures)?

B-3 Adapting.

3. How does the class as audience affect the presentation?

Secondary Competencies:

C-3 Evidence.

4. What line of argument can be used?

C-4 Reasoning.

5. How can syllogistic, inductive, deductive reasoning be used?

D-1 Psychological Proofs.

6. What emotional appeals are used?

D-2 Credibility Devices.

7. What ethical approaches are employed?

LISTENING ACTIVITY: D-CONTROLLING CONTROLS

Primary Competencies Developed:

A. Basic Analysis.

1. Determining the persuasive intent.

E. Evaluating the Controlling Message.

1. Assessing the effectiveness of the controlling strategy.

Secondary Competency Developed:

E. Evaluating the Controlling Message.

2. Assessing the ethics of the communicator's stance.

Learning Objective:

Students, in class, will listen to controlling messages, countering the logical, ethical or psychological appeals by analysis and evaluation.

Description of Activity:

The students will critically listen as a class to persuasive speeches made by a "character" from "The Lottery" or Our Town who is "selling" an original idea. Listeners will attempt to nullify the skills of the speakers with analytic and evaluative techniques.

Class Discussion Probes:

Primary Competencies:

A-1 Intent.

1. What particular idea is one of the major characters advocating?

2. What related ideas from the short story or play actually help to support this major idea?

E-1 Assessing Effectiveness.

3. What appeals does the character utilize in his/her "advocacy" and how convincing or effective are they?

4. What added arguments would have been more effective?

5. What counter arguments could you use to nullify the character's intent?

6. Can you predict in what manner the character would respond to your counter arguments?

Secondary Competency:

E-2 Assessing Ethics.

7. What ethical proofs does the character under discussion offer?

8. If you were the character, what proofs would you offer to support your ideas?

MENU OR MEAL? (MASS MEDIA AND CONTROL)

Focus of Capsule:

In this capsule, students will explore how they are influenced or can influence others through mass media messages using persuasive strategies.

Overview of Activities:

This capsule directs the students to explore how they personally are controlled by claims and appeals selected from media ads that the students have chosen. In addition, the students write letters of criticism or inquiry to a media source or personality. Finally, the students attempt to control material and audience by writing and taping ads which the rest of the class listens to and analyzes.

READING ACTIVITY: CHOICE OR CONTROL IN MEDIA?

Primary Competencies Developed:

B. Utilizing a Controlling Strategy.

2. Implementing a controlling strategy.

D. Appealing Emotionally/Ethically.

1. Recognizing and using psychological proofs (pathetic proofs).

2. Recognizing and using credibility devices (ethical proofs).

Learning Objective:

Given a media advertisement, the students will be able to identify the claims and/or appeals used in the ad.

Description of Activity:

The teacher will provide different types of magazines, i.e., Time, Sports Illustrated, Ladies Home Journal, etc. Students will read and analyze ads which illustrate a variety of claims and appeals. Students are to select at least 15 different claims or appeals used in the ads, quoting words or phrases from each ad as proof.

Precede this activity with a class reading and discussion of the chapter on advertising in Jeff Schrank's Understanding Mass Media.

Class Discussion Probes:

B-2 Implementing.

1. What appeals, if any, are used in each ad?

2. What claims, if any, are used in each ad?

D-1 Psychological Proofs.

3. What basic motivation does each ad appeal to?

4. What emotion do you feel as you read each ad?

D-2 Credibility Devices.

5. Which ads use famous people to sell their product?

6. How closely related are the people's expertise to the product?

WRITING ACTIVITY: IMPERSONAL MEDIA: WILL THEY ANSWER?

Primary Competencies Developed:

A. Basic Analysis.

3. Identifying possible persuasive strategies (commanding, offering, suggesting, etc.).

4. Predicting listener reaction to persuasive strategies.

B. Utilizing a Controlling Strategy.

2. Implementing a controlling strategy.

E. Evaluating the Controlling Message.

1. Assessing the effectiveness of the controlling strategy.

Learning Objective:

Having chosen a media personality or organization, local or national, to write to, and having decided what persuasive strategies to use in order to receive a response to the letter, students will be able to analyze the success of audience gatekeeping.

Description of Activity:

Students will write a letter of praise, inquiry or criticism to a media organization or personality, i.e., a local or national broadcaster, program director, advertiser, or a letter to an editor of a local newspaper or national magazine. Examples of letters written to the editors should be made available as well as Nick Johnson's How to Talk Back to Your TV Set.

Class Discussion Probes:

Before the letters are written, class discussion might evolve around the following questions.

A-3 Strategies.

1. What types of letters could be sent? (Letters asking a question, criticizing a program or format, praising a good program or person's style.)

2. What kind of a letter would be most likely to receive an answer? Why?

A-4 Listener Reaction to Strategies.

3. If you send a letter of criticism, how can it be written so as to not to antagonize the recipient?

4. What types of questions would most likely ellcit a responce?

5. If a letter is written with anger or sarcasm, what are its chances for a response?

B-2 Implementing.

6. What controlling strategies were used in each of the following letters?

After the teacher has read and revised the letters, they are to be sent. After a period of time, allowing for responses to come back, a class discussion may center around the following:

E-1 Assessing Effectiveness.

7. Why were there responses to some letters?

8. Were there more responses from local media people than national media people?

9. Were there more responses from advertisers than personalities?

10. Was what people wrote more important than to whom people wrote in terms of numbers of responses?

SPEAKING ACTIVITY: BEYOND ME IN MEDIA

Primary Competency Developed:

D. Appealing Emotionally/Ethically.

1. Recognizing and using psychological proofs (pathetic proofs).

2. Recognizing and using credibility devices (ethical proofs).

Secondary Competencies Developed:

A. Basic Analysis.

1. Determining the persuasive intent.

3. Identifying possible persuasive strategies (commanding, offering, suggesting, etc.).

4. Predicting listener reaction to persuasive strategies.

B. Utilizing a Controlling Strategy.

2. Implementing a controlling strategy.

Learning Objective:

Given a pre-knowledge of possible persuasive strategies, i.e., bandwagon technique, statistical claims, family appeals, students will be able to create a 30-second radio ad that includes persuasive strategies that are recognizable to their peers.

Description of Activity:

Students will compose and tape a 30-second P.S.A. radio ad. The ad will follow Monroe's Motivational Sequence on Writing, and will employ persuasive strategies such as appeals, claims and/or propaganda techniques. The students will demonstrate effective use of vocal variety, pitch, clarity and diction. A prior activity encouraging students to explore different vocal qualities such as pectoral, oral, falsetto, gutteral, etc. would add to the variety of voice work produced.

Class Discussion Probes:

Primary Competency:

D-1 Psychological Proofs.

1. What are some basic human emotions which we all share?

2. What ads have you heard which have appealed to some of these emotions?

3. Which ads were most powerful to you and why?

D-2 Credibility Devices.

4. What types of people command respect from an audience?

5. What people in high school could be used in an ad to convince an audience?

6. What ads have you heard using famous people which impressed you?

7. Which ads did not impress you, why?

Secondary Competencies:

A-1 Intent.

8. What are you trying to get people to do in your ad?

A-3 Strategies.

9. What are the propaganda techniques, claims and appeals which could work for your particular ad?

A-4 Listener Reaction to Strategies.

10. What types of possible audience reaction could we expect from your ad?

B-2 Implementing.

11. What is the overall strategy you are employing?

12. How did you decide on this strategy?

13. What alternative strategy could you use which might work just as well?

14. If you had to change your beginning or ending sentence to obtain the same effect, how would you re-word them?

LISTENING ACTIVITY: RECEIVING CONTROLLING MESSAGES

Primary Competencies Developed:

A. Basic Analysis.

3. Identifying possible persuasive strategies (commanding, offering, suggesting, etc.).

D. Appealing Emotionally/Ethically.

1. Recognizing and using psychological proofs (pathetic proofs).

2. Recognizing and using credibility devices (ethical proofs).

Secondary Competencies Developed:

D. Appealing Emotionally/Ethically.

3. Recognizing source bias (self and others).

E. Evaluating the Controliing Message.

1. Assessing the effectiveness of the controlling strategy.

Learning Objective:

Given 30-second radio ads written by the class, students will be able to identify the persuasive strategies used in each ad and decide which ads would be most effective in terms of vocal quality, sound and music used, types of strategies, emotional proofs and credibility devices used.

Description of Activity:

Students will listen to 30-second radio public service announcements taped by class members. Students will identify persuasive strategies used and the use of the motivational sequence. The students will then evaluate the ads in terms of vocal quality, use of sound/music, and their reaction to its efforts to persuade. It is suggested that students have evaluation sheets prepared by the teacher, and are allowed to listen to each ad several times.

Class Discussion Probes:

Primary Competencies:

A-3 Strategies.

1. What persuasive techniques, claims, and appeals were used most effectively in the ads you heard?

2. What made them effective in terms of attention getting, vocally pleasing etc.?

3. Were hard-sell (commanding) strategies more effective than soft-sell (suggesting) strategies?

D-1 Psychological Proofs.

4. What emotions did the ads appeal to you?

5. What negative emotions did any ads arouse in you? Why?

D-2 Credibility Devices.

6. Did any of the ads use certain people to try to convince you?

7. Were these ads more or less effective in persuading you? Why?

Secondary Competencies:

D-3 Source Bias.

8. Did any of the ads reveal the writer's bias in terms of music chosen, athletes or other peer groups recognizable?

E-1 Assessing Effectiveness.

9. Which of the ads were the most effective in getting you to "move to action?" Was it the message itself, the strategies used, the cleverness of the finished product, the emotional persuasion used, or other devices which appealed to you?

FOOTNOTES

[1]James R. Squire and Roger K. Applebee, High School English Instruction Today; The National Study of High School English Programs, Appleton-Century-Crofts, New York, 1968, pgs. 93, 121, 139, 152.

[2]Department of Public Instruction, Enrollment Reports, 1975-76 and 1978-79.

[3]University of Wisconsin System, Final Report, Basic Skills Task Force, May, 1979, pgs. 5 and 6.

[4]National Assessment of Educational Progress, Writing Mechanics, 1969-74, pgs. 1-21, Denver, Colorado.

[5]George M. Banner, Jr., Chairman, Board of Directors, American Association for the Advancement of the Humanities, "Accurate Spoken English is a Basic Skill, Too," Humanities Report, September 1979.

[6]Virginia Eman, Donald Enhold, Paul Fritz, and Judith Heck, "Surveying the Communication Competencies of Various Locations in Business and Industry," paper presented at Speech Communication Association Convention, Minneapolis, 1978. Reported in Vincent S. DiSalvo and Jeffrey K. Lukehart, "Identifying and Teaching Skills for the Organization Communicator: A Strategic Approach for Competency Development," paper presented to the American Business Communication Association Convention, Atlanta, Georgia, December 1978 (Dittoed).

[7]Allen K. Gulezia, "Does the Non-Business Major's Background Matter? Employers Say Yes!" Journal of College Placement, 39 (1978), pgs. 67-68.

[8]Lanna Hagge-Greenberg, "Report on the Liberal Arts Employers Survey: Opportunities for the Liberal Arts Graduate," n.p.: Midwest College Placement Association, August 1979. (Multilith.)

[9]John J. Corson and R. Shale Paul, Men Near the Top, (Baltimore: John Hopkins Press, 1979). This study was done under the auspices of the Committee for Economic Development.

[10]Frank S. Endicott, The Endicott Report: Trends in the Employment of College and University Graduates in Business and Industry 1980 (Evanston, IL: Placement Center, Northwestern University, 1979).

[11]Samuel S. Dubin, Everett Alderman, and H. Leroy Marlow, Managerial and Supervisory Educational Needs of Business and Industry in Pennsylvania (University Park: Pennsylvania State University, 1967).

[12]Gordon Wells, Coding Manuals for the Description of Child Speech, Bristol, England, University of Bristol School of Education, 1973.

[13]M.A.K. Halliday, Explorations in the Functions of Language, London, Edward Arnold, 1973.

[14]R.R. Allen and Kenneth L. Brown, Developing Communication Competence in Children; A Report of the Speech Communication Association's National Project on Speech Communication Competencies, National Textbook Company, Skokie, Illinois, 1976, p. 248.

[15]Barbara Sundene Wood, Editor, Development of Functional Communication Competencies, Grades 7-12, ERIC/Clearinghouse on Reading and Communication Skills, Urbana, Illinois, and Speech Communication Association, Annandale, Virginia.

Appendix A

READING

Secondary school language arts teachers sometimes view reading instruction as the role of the primary and intermediate teacher, or perhaps, for slow learners, of the special education teacher or reading specialist. To this group, literature is the subject matter of the junior and senior high school English class. Most of us realize, however, that not all reading skills are mastered by all students to a great enough extent to permit fluent, meaningful reading at the grade levels which they have reached. So literature at the secondary level must have a skills component as well.

This basic skills curriculum provides a wide variety of experiences across the reading spectrum. Here literature is not confined to belles lettres, but includes any writing with communicative intent. Class Discussion probes are designed to strengthen those reading skills most likely to be developing at the ninth and tenth grades. In most activities, a range of selections has been suggested so that the teacher can use materials at hand or choose others more suitable for the student reading level in the class. In some cases, the teacher may choose a work not listed in the curriculum but aligned with the requirements of the activity. The Class Discussion probes are designed to be applicable to many works.

The curriculum offers motivation which makes reading enjoyable and emphasizes through the probes that one reads for meaning and aesthetic impact. Among the skills stressed in the probes are: 1) reading for central thought and main ideas, 2) sensing implicit meaning, and 3) recognizing organizational patterns; distinguishing between literal and figurative expressions; drawing inference; interpreting figures of speech accurately; distinguishing fact from opinion; interpreting a writer's purpose, bias, point of view and reliability; determining mood and tone; sensing ambiguity; and recognizing fallacious reasoning.

To supplement the reading content of this curriculum, teachers should feel free to read aloud to students so that they can hear intonation patterns. They should encourage students to visualize what is being read. They should utilize film and video tape to give students an opportunity to "read" in another visual medium. Since television and film are becoming increasingly important in communication, forming an ever larger percentage of the total language arts experience, a reading curriculum cannot ignore visual literacy. Other possible approaches include using student-written materials to stimulate interest and encouraging the reading of materials such as comics, magazines, catalogs, etc., which have high interest but would not normally be part of a literature class.

The following resources provide excellent suggestions for developing basic reading skills:

Allen, P. David and Dorothy Watson. Findings of Research in Miscue Analysis: Classroom Implications, NCTE. (This reference is very useful in suggesting ways of helping students with poor reading skills by diagnosing the reasons for the problem.)

Moffett, James and Betty Wagner. Student Centered Language Arts and Reading, K-13. Houghton Mifflin.

Pearson, P. David and Dale D. Johnson. Teaching Reading Comprehension. Holt Rinehart Winston.

Strang, McCullough, Traxler. The Improvement of Reading, 4th edition. McGraw-Hill.

Appendix B

WRITING

The National Council of Teachers of English produced the following operational definition of writing:

> Writing is the process of selecting, combining, arranging, and developing ideas in effective sentences, paragraphs, and often, longer units of discourse. The process requires the writer to cope with a number of variables: method of development (narrating, explaining, describing, reporting, persuading); tone (from very personal to quite formal); form (from discovering and expressing personal feelings and values to conducting the impersonal "business" of everyday life); possible audiences (oneself, classmates, a teacher, "the world"). Learning to write and to write increasingly well involves developing increasing skills and sensitivity in selecting from and combining these variables to shape particular messages. It also involves learning to conform to conventions of the printed language, appropriate to the age of the writer and to the form, purpose, and tone of the message.
>
> Beyond the pragmatic purpose of shaping messages to others, writing can be a means of self-discovery, of finding out what we believe, know, and cannot find words or circumstances to say to others. Writing can be a deeply personal act of shaping our perception of the world and our relationships to people and things in that world. Thus, writing serves both public and personal needs of students, and it warrants the full, generous, and continuing effort of all teachers.

This alternative curriculum design accepts the currently prevalent view that learning to write requires frequent writing; however, a good writing program assures that writing is <u>taught</u> rather than merely assigned. The writing activities provided in the various capsules provide the motivation so important in successful writing. They also suggest the audience and purpose for the writing. But in most cases, except for specific writing techniques germane to a particular activity, teachers must use their expertise to assure that students know <u>how</u> to write.

Students should be aware of and use the important pre-writing strategies of observation, contemplation, exploration through use of heuristic devices, and consideration of audience and purpose in the choice and restriction of the subject.

They should recognize that any act of writing is essentially creative. Although the curriculum provides a rich variety of written forms, the student should understand the differences in approach required by such forms as narrative, expository, argumentative, descriptive, etc. They should also master the arrangement and stylistic skills which are common to all written forms.

Not every piece of writing will demand editing, but students should understand and apply the important techniques of adding, deleting, substituting, moving, and combining. Revision should be seen as a major feature of writing. Requiring thorough editing of every paper may discourage student writing. Some writing activities need to be simply enjoyable experiences from which some single significant understanding or skill arises. Teachers must provide contexts wherein a reason for careful editing is evident. These might include displaying of student work, publishing stories or articles in school papers or literary magazines, submitting compositions to writing contests, sending actual letters to individuals or corporations, and writing letters to the editors of local newspapers.

Like editing, proofreading for spelling and mechanics is an important skill. Employers frequently cite weakness in this area as one of the most serious deficiencies of their employees. Again, contexts which make the student feel the importance of accuracy will provide the necessary motivation.

Student writing must be evaluated, but that evaluation needs to go beyond a concern for spelling, mechanics, usage, and grammar. Holistic methods of evaluation can be used frequently ranging from global assessments to primary trait scoring. A cumulative sample of a student's writing which follows him/her from class to class can provide a useful resource for assessing student progress. Each student wants and needs to know how he/she is doing. This does not mean,

however, that every paper must receive a grade. Oral reading of compositions in dyads, small groups, or before the class makes available the spontaneous responses of a wider audience than that of the teacher. This kind of evaluation permits the student to compare his/her intended effect with his/her actual effect.

Finally, teachers who practice writing as a craft are likely to be better teachers than those who don't. At least occasionally, they should write the required assignments and so demonstrate the skills they expect of students.

The following resources provide useful background in writing as well as specific activities and methods useful in developing the above writing competencies.

Bernhardt, Bill. Just Writing: Exercises to Improve Your Writing. Teachers and Writers. New York, New York.

Cooper, Charles and Lee Odell. Evaluating Writing: Describing, Measuring, Judging. National Council of Teachers of English.

Direct Measures of Writing Skill: Issues and Applications. Northwest Regional Laboratories, Portland, Oregon.

Koch, Carl and James M. Brazil. Strategies for Teaching the Composition Process. National Council of Teachers of English.

Moffett, James and Betty Jane Wagner. Student Centered Language Arts and Reading, K-13. Houghton Mifflin.

Stewig, John. Exploring Language with Children. Merrill.

Appendix C

SPEAKING

The speech communication activities incorporated into this curriculum reflect a broad, contemporary perspective of the discipline. "Speech" instruction has traditionally been concerned with teaching students how to give speeches. "Speech communication" instruction, however, is concerned with interaction of people in dynamic and diverse communication situations - informal, everyday interactions as well as public speaking situations. This curriculum involves students in a wide variety of communication situations:

intrapersonal - communication with self

interpersonal/dyadic - communication with one significant other person.

small group - communication between 2-10 people who have a common goal.

public - communication before a large, live, audience.

mass communication - communication to a large, heterogeneous, anonymous audience, usually mediated by print or electronic means.

The activities are designed to involve students in interactions where they can utilize a variety of message strategies, examine the criteria they use to select the strategies, and evaluate the effectiveness and appropriateness of the communication. Make use of the class discussion probes! These activities will be useless unless students can discuss what happened, why, and what the implications for future behaviors are.

Before students can implement and evaluate their communication choices, however, they need to understand important concepts related to communication and to the specific activity. While many of the discussion probes include questions which relate to these concepts, a content outline of what concepts should be taught is not included. Teachers who use this curriculum may need to introduce the important concepts to the students prior to their participation in the activities. (Some activities are designed, however, to be inductive learning experiences.)

A major component to successful speech communication experiences for students is the development of an open and honest communication atmosphere in the classroom. Students will be more likely to express ideas and feelings to the class if they feel secure and unthreatened. Students should not be graded on every oral exercise. In fact, most intrapersonal and dyadic experiences should not be graded. When students are to be graded on an oral activity, they should be given ample opportunity to practice the activity and receive feedback from peers and the teacher prior to the graded "performance." Again - students should not be asked to do something they have not been taught how to do. A valuable pre-teaching tool is the use of examples. When you use examples to teach skills, use outstanding examples. Students should be asked to imitate excellence not mediocrity.

To summarize, essential elements in teaching speech communication include:

1. developing an understanding of concepts of communication.
2. providing outstanding examples for students to imitate.
3. providing ample opportunity to practice oral behaviors.
4. developing an open and honest communication atmosphere in the classroom.
5. allowing students to evaluate their own oral behaviors.

Any teacher who wishes to teach this curriculum must have an understanding of concepts related to interpersonal communication, intrapersonal communication, communication theory, small group dynamics, public speaking, drama, oral interpretation, and mass communication. The following resources are highly recommended for teachers who wish to gain knowledge in these areas:

Wisconsin Department of Public Instruction Curriculum Guides

A Resource Curriculum in Film

A Resource Curriculum in Broadcast Media

A Resource Curriculum in Interpersonal Communication

A Resource Curriculum in Public Address

These guides contain exclusive content outlines, activity suggestions, and bibliographies.

Allen, Parish, and Mortensen, Communication: Interacting Through Speech.

Allen, Willmington, and Sprague, Speech Communication in the Secondary School.

Book and Galvin, Instruction in and About Small Group Discussion. Available from Speech Communication Association.

Holliday, Mina, Teaching Speech Today, National Textbook Company.

Hansen, Brian, A Curriculum Model for Theatre in Aesthetic Education, CEMREL.

Michigan Speech Association Curriculum Series. Available through National Textbook Company.

Weiss, Lisbeth, "Annotated Bibliography of State-Sponsored Curriculum Guides in Speech Communication, Drama/Theatre, and Mass Media," found in ERIC System, check Resources in Education, May 1980.

Appendix D

LISTENING

People spend more time listening than any other communication activity. Research indicates that we spend 45% of our communication time listening. In contrast, only 8% of instructional time in schools is spent teaching listening. Thus, the most used communication skill is the least taught usually because most teachers are simply not trained to teach listening. Moreover, English and speech texts have often omitted listening materials and activities. While there is no substitute for wide reading and inservice training, the following information about the listening process and listening instruction provides helpful background.

Instruction in listening has two major goals:

1. To create an awareness of those factors that affect listening effectiveness.
2. To provide the kind of aural experiences that can produce good listening habits.

"Shut up and listen" is <u>not</u> listening instruction.

Hearing is <u>not</u> listening. Listening is a complex process that involves sensing, interpreting, evaluating, and responding to a message.

Sensing

The sensing process involves attending to and concentrating on oral and non-verbal messages. Since we often listen in an atmosphere full of distractions, both external and internal, a key skill is the ability to overcome distractions and concentrate on a specific message. Games such as Concentration, Simon, Copy Cat, Master Mind, and Memory are excellent skill-building tools for concentration. Compressed speech exercises can also be used. Sound and sight activities foster increased awareness of multiple sounds, the array of non-verbal cues, and a need for selective attention.

Interpreting

Interpretation involves attaching meaning to messages. A listener's purpose is to understand the message as the speaker intended it. The inter-

pretation process includes attaching correct meanings to words and non-verbal cues, choosing main ideas and supporting details, understanding the relationship between main ideas and supporting material, and asking clarifying questions. Activities that build vocabulary, non-verbal awareness, questioning and organizational skills can improve students' abilities to interpret aural messages correctly.

Evaluating

Evaluative listening is the most difficult to teach because it requires sensitivity to the appropriateness and extent of evaluation for specific situations. To illustrate, critical listening although vital in informative and persuasive situations is necessarily absent from empathic and appreciative listening situations. The critical listener understands methods of argumentation, reasoning, fallacies, insufficient evidence, and propaganda devices. Teaching students how to create informative or persuasive messages will not necessarily ensure their becoming critical listeners. Therefore, teachers can develop and use specific exercises requiring students to listen carefully in order to evaluate the accuracy and completeness of information, evidence, and reasoning within persuasive and informative messages.

In contrast, the empathic listener is non-evaluative, withholds judgment at appropriate times, and uses questions and non-directive statements which allow the speaker to clarify and express feelings. "Rogerian" listening exercises can help students develop non-directive and non-evaluative responses when listening.

The appreciative listener is taught to identify and appreciate excellence in a specific oral genre and to evaluate a performance's style and beauty. The appreciative listener enjoys listening to and becomes involved with creative expression. The overly critical listener is unable to enjoy the inherent beauty in an aural art form.

The most vital concept to teach about evaluation is that people need and want to be understood and appreciated, not criticized. Consequently, listeners

need to focus their energies first on affirming the speaker by paying attention to the message, second on understanding the message, and finally, if appropriate, on evaluating the content of the message, not the speaker.

Responding

The response component of listening has three dimensions: reaction, recall, and response. Reaction is the immediate non-verbal reaction a listener gives to a speaker. Absense of non-verbal feedback can have a negative effect on a speaker's ability to communicate and can consequently undermine the quality of the interaction. Non-verbal feedback can indicate agreement, comprehension, interest, concern, liking, etc. Students need to become aware of the importance of non-verbal reaction and learn to provide appropriate non-verbal feedback.

Recall is extremely important for all elements of listening. A person cannot properly comprehend, evaluate, or respond to a message if s/he cannot remember what is being said from one moment to the next. Short and long term memory can be developed in the classroom. Activities from the Memory Book by Lucas and Lorayne, How to Remember Names by Dale Carnegie, identification, concentration exercises, and practice with mnemonic devices are useful for developing memory skills.

An active listener is able to ask clarifying questions, paraphrase ideas to "test" for understanding, and provide evaluative, non-evaluative and non-directive responses when appropriate. The listening/speaking process is dynamic and requires a continuous changing of roles. The active listener is also an active speaker in any interaction. The effective listener, however, withholds evaluation until comprehension is complete, and uses verbal and non-verbal feedback to ensure comprehension of the message.

Before beginning any instruction in listening, teachers may wish to give their students a listening test. If nothing else, the test will convince students that they really need to learn how to listen more effectively.

Several tests are available: Brown - Carlsen Listening Comprehension Test, Harcourt-Brace-Janovich and S.T.E.P. Listening Tests, Englewood Cliffs, N.J.

The following resources are MUST READING for everyone who teaches listening:

Barker, Larry. Listening Behavior. Prentice-Hall.

Lundsteen, Sara W. Basic Annotated Bibliography on Listening. Available through the ERIC system.

Nichols, Ralph G. and Leonard A. Stevens. Are You Listening? McGraw Hill.

Wolvin, Andrew and Carolyn G. Coakley. Listening Instruction. ERIC Trip Booklet.

Appendix E

General Comments on Appendices

The preceding appendices on reading, writing, speaking, and listening present well founded background statements about the teaching of each of these language acts. An understanding of these statements, their philosophical considerations, and suggested readings are presumed whenever any language activity is undertaken in the capsules.

USING THE INDICES

The indices serve many purposes. For each function, the first index charts the coverage of primary and secondary competencies by a specific language arts activity. Teachers wishing to attain coverage of selected competencies can do so using this index.*

The second index indicates those enabling or basic skills required before students can demonstrate proficiency in the master lists of competencies. For review, remedial work or as a pre-test, teachers may wish to develop activities aimed at uncovering student mastery of these basic or sub-skills.

The third index enables teachers to integrate readily any of the capsules by choosing an appropriate reading, composition, or speaking activity. After finding the particular capsule containing these activities, teachers can then suit the suggested approaches to their lesson plans.

The final index offers a comprehensive view of capsule titles along with their topics. As teachers develop plans for the semester or year based on topics or themes, this index can aid implementation of the capsules.

*For Index 1, all outline numbers match those of the preceding Master List of Competencies given for each major function.

INFORMATIVE

	Intrapersonal	Dyadic	Small Group	Public	Mass Communication
					L
A.1.					X
	L		W S L	R	L
2.	O		O O O	X	X
		L S	W S L	R W	L W
3.		X X	O O O	X X	X X
			W S L		W
4.			O O O		X
	W	L		W S	
B.1.	X	O		X X	
	R	S L			L
2.	X	X O			X
	R L S			W	
3.	X X X			X	
	L	W	S L	W S	W
C.1.	O	X	O O	X X	X
	L				W
2.	O				X
	L		R W S L	R S	W
3.	O		O O O O	X X	X
				S W	
D.1.				X O	
		W R	R W S L	W	
2.		X X	X X X X	O	
	L				
3.	O				
					R W S
4.					X X X
	L		L	R	L
E.1.	O		O	O	X
	L S		L		L
2.	O O		O		X
	L	R	R L	R	L
3.	O	X	O O	O	X
			R W L	R S L	S
4.			O O O	O O X	X

X = PRIMARY COMPETENCIES R = READING S = SPEAKING

O = SECONDARY COMPETENCIES W = WRITING L = LISTENING

FEELINGS

	Interpersonal	Dyadic	Small Group	Public	Mass Communication
	R S	R	W	L	R W
A.1.	X O	O	O	X	X X
	S R L	W R	W	L R S	R L
2.	X O O	O O	O	X O O	X X
	W R L	R L	L R W L	R	R L
B.1.	X O O	X X	X O O O	X	X X
	R W	S	L L	W	
2.	O O	O	X O	O	
	W	L S	L W L		
3.	O	O O	X O O		
		W S	W S	W S	W S
C.1.		X X	X X	X X	X X
	L	L	R W	S	L S
2.	X	O	O O	X	X X
	W	L S		S	
3.	O	O O		X	
	S	W R	W		
4.	O	O O	O		
	S	R	R L		R L S
D.1.	O	O	X X		O O O
	R			L	
2.	O			O	
	R			L	
3.	O			O	

X = PRIMARY COMPETENCIES

O = SECONDARY COMPETENCIES

R = READING

W = WRITING

S = SPEAKING

L = LISTENING

IMAGINATIVE

	Intrapersonal	Dyadic	Small Group	Public	Mass Communication
	L	L			
A.1.	O	X			
	L	L			
2.	O	X			
	R	L	W		
B.1.	O	X	O		
	R W	L	S W	L	
2.	O O	X	X O	X	
		L		W R	
3.		X		X X	
			W		
4.			O		
	S L		R		
C.1.	O O		O		
		S		R	
2.		X		O	
			R		
3.			X		
4.					
			L	L S	R L
5.			X	O O	X X
	S L			W	
D.1.	X X			O	
			W	S	
2.			X	X	
	R W	R W			
3.	X X	X X			
	R	R W			
4.	X	X X			
			S		W S
5.			X		X X

X = PRIMARY COMPETENCIES

O = SECONDARY COMPETENCIES

R = READING

W = WRITING

S = SPEAKING

267 = LISTENING

RITUALIZING

	Intrapersonal	Dyadic	Small Group	Public	Mass Communication
	R W L S	R S		R W	R L
A.1.	X X X O	X O		X O	X O
	R W	L W		R W	W
2.	X O	X O		X O	X
	R	R S		R	W R
3.	O	O O		X	X O
		W S R			S
B.1.		X X O			X
		L	L		S
2.		O	X		X
					S
3.					X
C.1.					
			R L		
2.			X X		
			R S W	L S	
3.			X X X	X X	
4.					
				L S R	
D.1.				X X O	
	S				
2.	X				
				W	L R W
3.				X	X O O

X = PRIMARY COMPETENCIES

O = SECONDARY COMPETENCIES

R = READING

W = WRITING

S = SPEAKING

L = LISTENING

CONTROLLING

	Intrapersonal	Dyadic	Small Group	Public	Mass Communication
	L	L W S	L R	R W L	S
A.1.	X	X O O	X O	X X X	O
				W	
2.				O	
	R S L	R L S	R	R W	W L S
3.	X O O	X O O	O	X X	X X O
		W	L S		W S
4.		X	O O		X O
		R	L	S	
B.1.		O	O	X	
	R	R		S	R W S
2.	O	O		X	X X O
	R	S		S	
3.	O	O		X	
			S		
C.1.			O		
	L	L	R S		
2.	O	O	X O		
	W	W	L W S	S	
3.	O	O	O O O	O	
		W	W	S	
4.		O	X	O	
	L	L S		S	R S L
D.1.	O	O O		O	X X X
	S L	W S		S	R S L
2.	X O	O O		O	X X X
	W	L	R	R	L
3.	X	O	X	X	O
	S R	S R	S L	W L R	W L
E.1.	O O	X O	X O	X X O	X O
	W L	R	S W	R L	
2.	O O	O	X O	O O	

X = PRIMARY CONPETENCIES

O = SECONDARY COMPETENCIES

R = READING

W = WRITING

S = SPEAKING

L = LISTENING

INDEX OF ENABLING OR BASIC SKILLS

	READING	WRITING	SPEAKING	LISTENING
1.	Decoding phonemes.	Representing phonemes accurately.	Articulating phonemes.	Recognizing phonemes.
2.	Recognizing roots words and affixes.	Spelling roots words and affixes accurately.	Using root words and affixes correctly.	Recognizing root words and affixes.
3.	Assigning meanings to words.	Spelling words correctly.	Pronouncing words correctly.	Assigning appropriate meanings to words.
4.	Assigning meaning to a variety of words.	Using a suitable written vocabulary.	Using a suitable oral vocabulary.	Assigning meaning to a variety of words.
5.	Reading at an appropriate rate.	Writing sentences fluently.	Speaking oral sentences fluently.	Assigning meaning to sentences delivered orally.
6.	Recognizing context clues in written sentences.	Providing context clues in written sentences.	Proving context clues in oral sentences.	Recognizing context clues in oral sentences.
7.	Recognizing syntax and meaning.	Writing sentences which are syntactically correct and semantically clear.	Using acceptable syntax and style (articulation, word choice).	Understanding a variety of syntaxes and styles.
8.	Using punctuation as clues to meaning.	Punctuating to indicate appropriate meanings.	Using appropriate and varied speaking rate, volume, pitch, and quality.	Interpreting variations in rate, pitch, volume, and quality.
9.	Interpreting graphic cues.	Employing graphic aids to writing.	Using facial expression, gestures, bodily movements, and eye contact effectively.	Assigning appropriate meanings to facial expressions, gestures, bodily movements and eye contact.
10.	Appreciating consistency in meaning, tone and style.	Demonstrating consistency in meaning, tone, and style.	Creating verbal and nonverbal messages that are consistent.	Recognizing/interpreting inconsistencies in verbal and nonverbal messages.
11.	Interpreting semantic cues to communication distance (proxemics).	Using language to indicate varying levels of communication distance.	Acapting proxemics for communicative intent.	Recognizing and interpreting proxemic absurdities.

INDEX OF READINGS, COMPOSITION, AND SPEAKING ACTIVITIES

	Readings	Composition	Speaking
Intrapersonal	"Early Marriage" Babe Johnny Tremain - Forbes True Grit - Portis Other Side of the Mountain	Self Report	Question-Answer Interview
Dyadic	"Secret Life of Walter Mitty" "My Most Unforgettable Character"	Non-Evaluative Description	Interviewing
Small Group	Instructions	Writing Instructions	Present Instructions
Public	The Miracle Worker The Silent Storm Death Be Not Proud Master of Escape Abe Lincoln Grown Up Go Up For Glory Brian's Song The Legend of Bruce Lee Eric If You Could See What I Hear The Lady Is a Jock	Biographical Sketch	Informative of Demonstrative Speech
Mass Communication	Radio or TV Scripts	Script Writing	Radio or TV Guide to the School

INDEX OF READINGS, COMPOSITION, AND SPEAKING ACT'VITIES

	Readings	Composition	Speaking
Intrapersonal	Huckleberry Finn Tom Sawyer Light in the Forest The Pigman Romeo & Juliet	Journal Entry	Group Discussion
Dyadic	Dandelion Wine	Letter to a Friend	One-On-One Discussion of Controversial Topic
Small Group	Dinkey Hocker Shoots Smack Death of a Salesman The Glass Menagerie	Unified Paragraph on "Ideal Family"	Roleplaying of Family Issues
Public	"The Scarlet Ibis" "Raymond's Run" "Snow Goose"	Essay to Create Audience Emotion	Story Reading to Children
Mass Communication	Editorials	Editorial	Pictures Depicting Non-Verbal Communication of Feelings

INDEX OF READINGS, COMPOSITION, AND SPEAKING ACTIVITIES

	Readings	Composition	Speaking
Intrapersonal	"Occurrence at Owl Creek Bridge" "Secret Life of Walter Mitty" I Never Promised You a Rose Garden Connecticut Yankee in King Arthur's Court The Three Faces of Eve	Character Creation	Problem Solving in a Fantasy World
Dyadic	"Perfect Day for Banana Fish" "The Killers" "The Monkey's Paw"	Dialogue	Job Interviews
Small Group	You Can't Take It With You	Poetry	Group Discussion About Ideal Families
Public	Poetry	Joke or Humorous Story	Group Discussion on School Issues
Mass Communication	"War of the Worlds" Radio Script	Radio Script	Presentation of Radio Drama

INDEX OF READINGS, COMPOSITION, AND SPEAKING ACTIVITIES

	Readings	Composition	Speaking
Intrapersonal	"On the Sidewalk Bleeding" "A Summer's Reading"	Writing a "Code of Honor"	Radio News Story of Own Obituary
Dyadic	"A & P" Snake Passage from My Antonia "The Waltz"	Letter of Thanks	Role-Play Family Upon Occasion of Death
Small Group	Lord of the Flies The Outsiders Thunder on Sycamore Street	Recording Rituals	Group Discussion
Public	The Caine Mutiny Inherit the Wind 12 Angry Men The Night of January 16th To Kill a Mockingbird	Short Story or Play Selection	Student Council Meeting
Mass Communication	Scripts of TV Shows	Film Scenario	"Tonight" Show

INDEX OF READINGS, COMPOSITION, AND SPEAKING ACTIVITIES

	Reading	Composition	Speaking
Intrapersonal	Play - Diary of Anne Frank	"Three Words that Run My Life"	Soliloguy to Enhance self Image
Dyadic	Romeo and Juliet Merchant of Venice Brian's Song Glass Menagerie Of Mice and Men Dinky Hocker Shoots Smack The Chocolate War Slake's Limbo "Bush Boy, Poor Boy" "Parsley Garden" "The Blue Hotel" Assorted Poems and Other Stories	Letter of Complaint	Generation Gap Simulation
Small Group	The Light in the Forest Roll of Thunder Hear My Cry Dandelion Wine To Kill A Mockingbird	One Page Reaction to Another Student's Collage	Evaluation Speech
Public	"The Lottery" Our Town	Analysis of School Policies	Persuasive Speech
Mass Communication	Magazine Readings	Letter of Praise or Criticism	Taped 30-Second Public Service Announcements

INDEX OF CAPSULE TITLES AND TOPICS

	Titles	Topics
9th Grade Informing:		
Intrapersonal	"Inside Out/Outside In"	Researching Information
Dyadic	"Through the Looking Glass"	Knowing Oneself and Others
Small Group	"Simon Says"	Giving and Following Instructions
Public	"Let It All Hang Out"	Telling About Ourselves and Our Interests
Mass Communication	"Guide to the School"	Telling About Our School
9th Grade Feeling:		
Intrapersonal	"You Are What You Feel"	Communicating Feelings
Dyadic	"Sometimes Two Makes One"	The Types of Togetherness
Small Group	"Join Up"	Feelings Within the Family
Public	"Feeling - Something More Than"	Communicating Feelings to a Public Audience
Mass Communication	"The Human Family"	Universal Feelings and the Media
9th Grade Imagining:		
Intrapersonal	"Believe It Or Not!"	Self - Imagining
Dyadic	"It Takes Two To Tango"	Imaginative Dialogue
Small Group	"Happy Families"	Ideal Families - Now and in the Future
Public	"A Rose By Any Other Name"	Making Comparisons
Mass Communication	"Spoofs, Hoaxes, Shams and Other Contrived Events"	Highly Contrived Events

	Titles	Topics
9th Grade Ritualizing:		
Intrapersonal	"Be True to Yourself: Personal Honor/Personal Honesty"	Honor and Dishonor
Dyadic	"Two's Company"	Boy-Girl Rituals
Small Group	"The Fishbowl of Life"	Group Rituals
Public	"You're Out of Order, Turkey"	Formal Rituals
Mass Communication	"Here's Johnny"	Media Rituals
9th Grade Controlling:		
Intrapersonal	"Getting Your Act Together"	Self Control
Dyadic	"You and Me, Babe"	Control Between Individuals
Small Group	"All for One and One for All"	Peer Group Pressure
Public	"Playdough or Granite?"	Public Controls or Traditions
Mass Communication	"Menu or Meal?"	Media and Control

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